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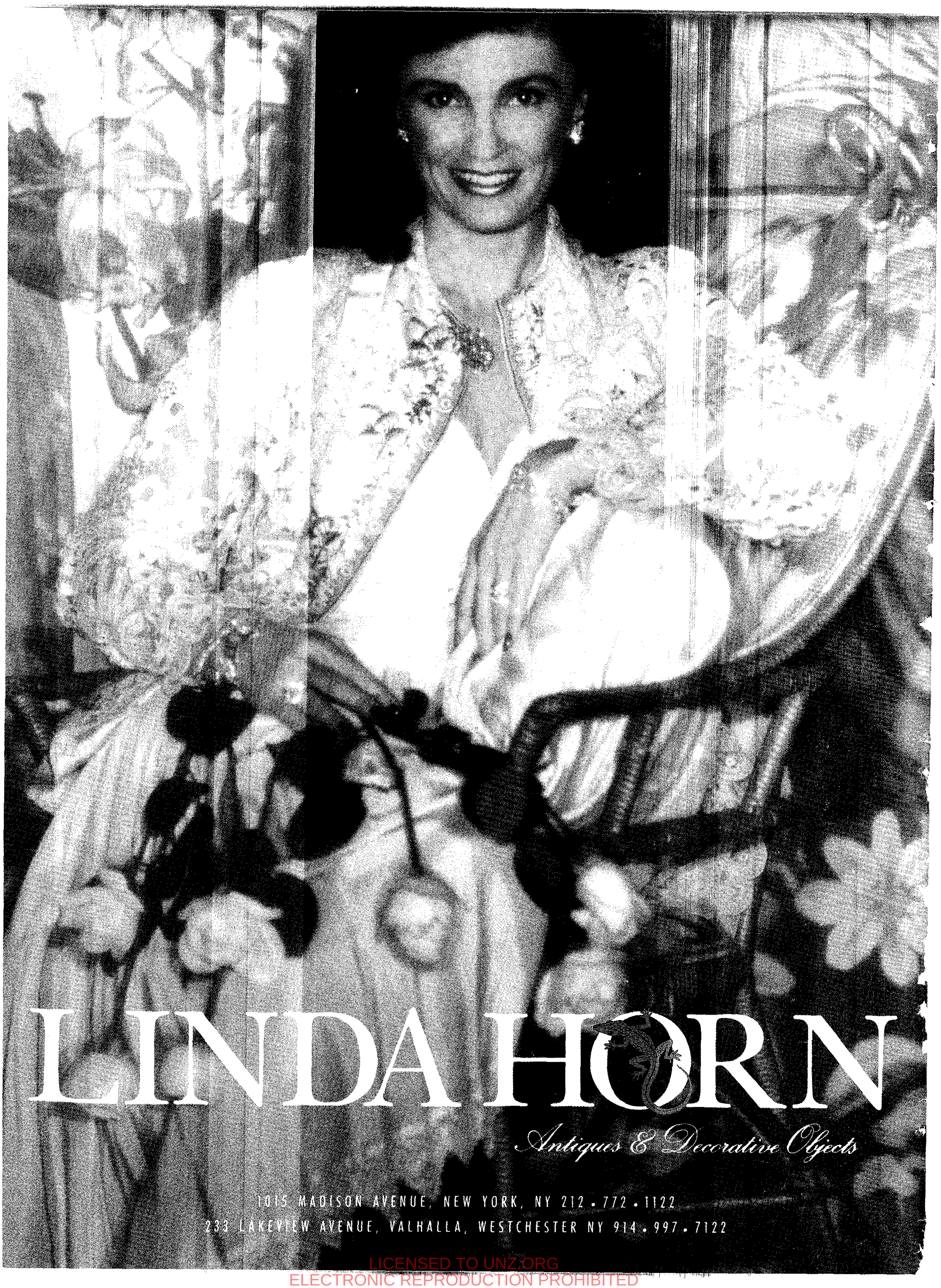

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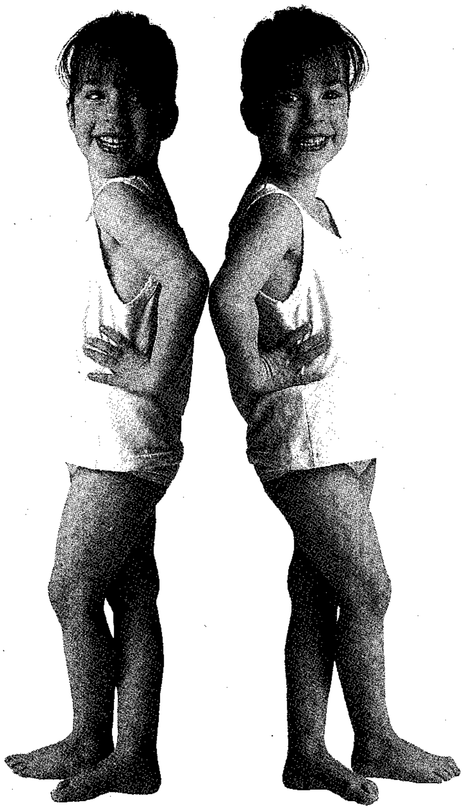

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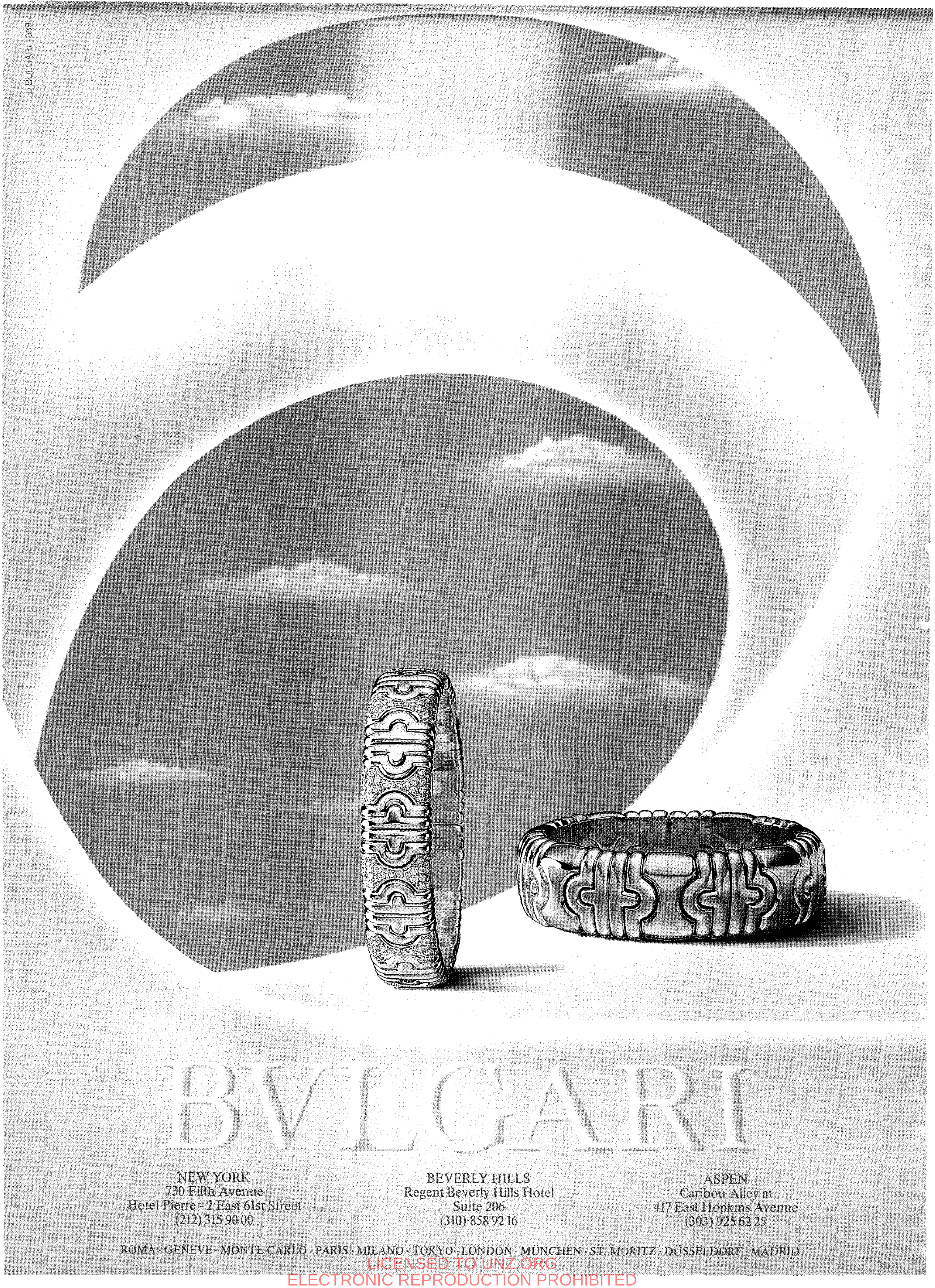

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## 32 Air Dinkins

BY ERIC POOLEY

After the city didn't go up in flames, David Dinkins experienced a renaissance. Or maybe just better luck. In Queens, he was a hero: At what looked like a campaign swing, he was thronged. (He kissed babies.) Finances look better—there's a budget surplus of $455 million. But there are deeper problems, which won't go away: labor crises, bloated government, homelessness. Has anything really changed?

## 36 Summer Entertaining

BY GILLIAN DUFFY

All dishes hot and tropical, all drinks long and tall. With a nod to the chili—and a toast to the guava—six chefs set New York on fire. Here is the fuel of summer. The meals of the season conjure Key West and Bangkok, even Jamaica. For a taste of Mexico, try eggs and salsa. A fun finger food? Quesadillas, of course. In fact, why not throw a quesadilla *cocktail party*—or a Caribbean lunch. For morning or night, on porch or the terrace: the secrets of spontaneous combustion.

## 60 Jane's World! Jane's World!

BY DINITIA SMITH

She's the Oprah of the zit set. She's Jane Pratt, who traffics in teen angst. *Jane,* her talk show/therapy session, is meant for 18- to 34-year-olds. Pratt, though nearly 30, is the voice of young ladies in bloom. Her show (weekdays, on Fox) tackles tough topics. It gives a national forum to such conundrums as: "My Parents Embarrass Me to Death," "Men Only Date Me for My Big Breasts," and "I'm Not Stupid, Just Blonde." And though only a few months old, it could make Pratt a millionaire.

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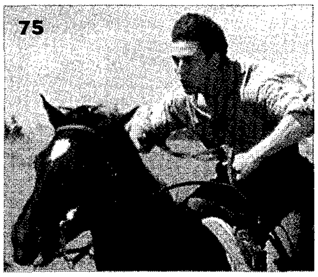

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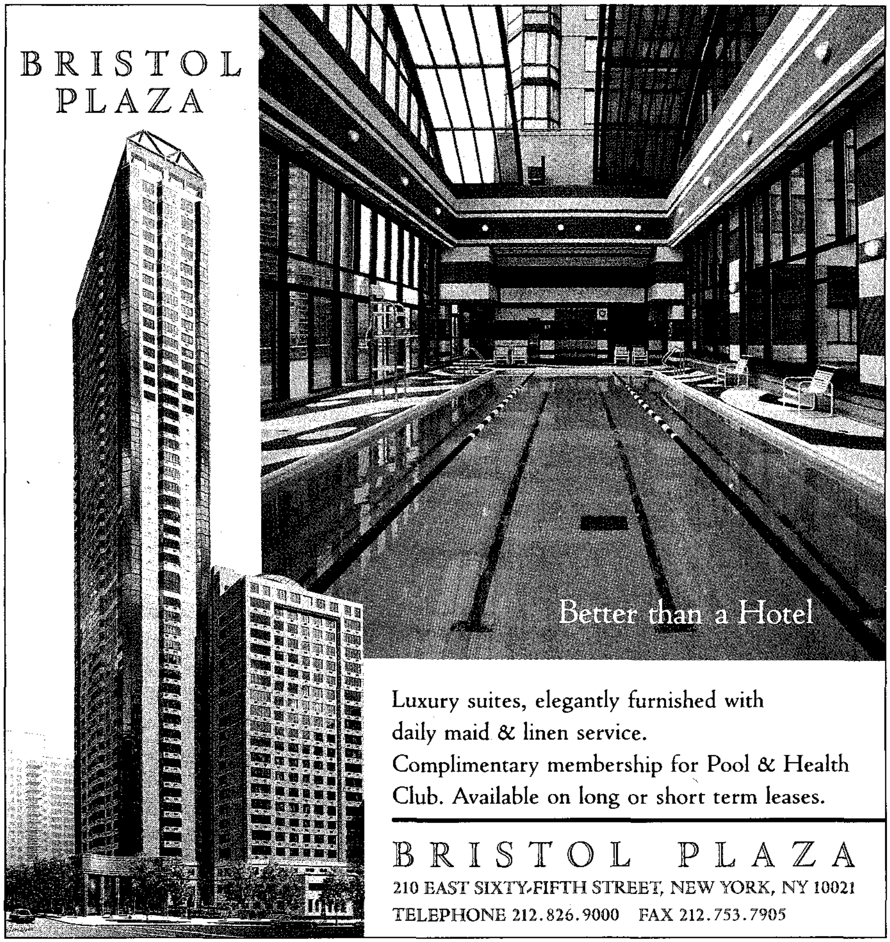

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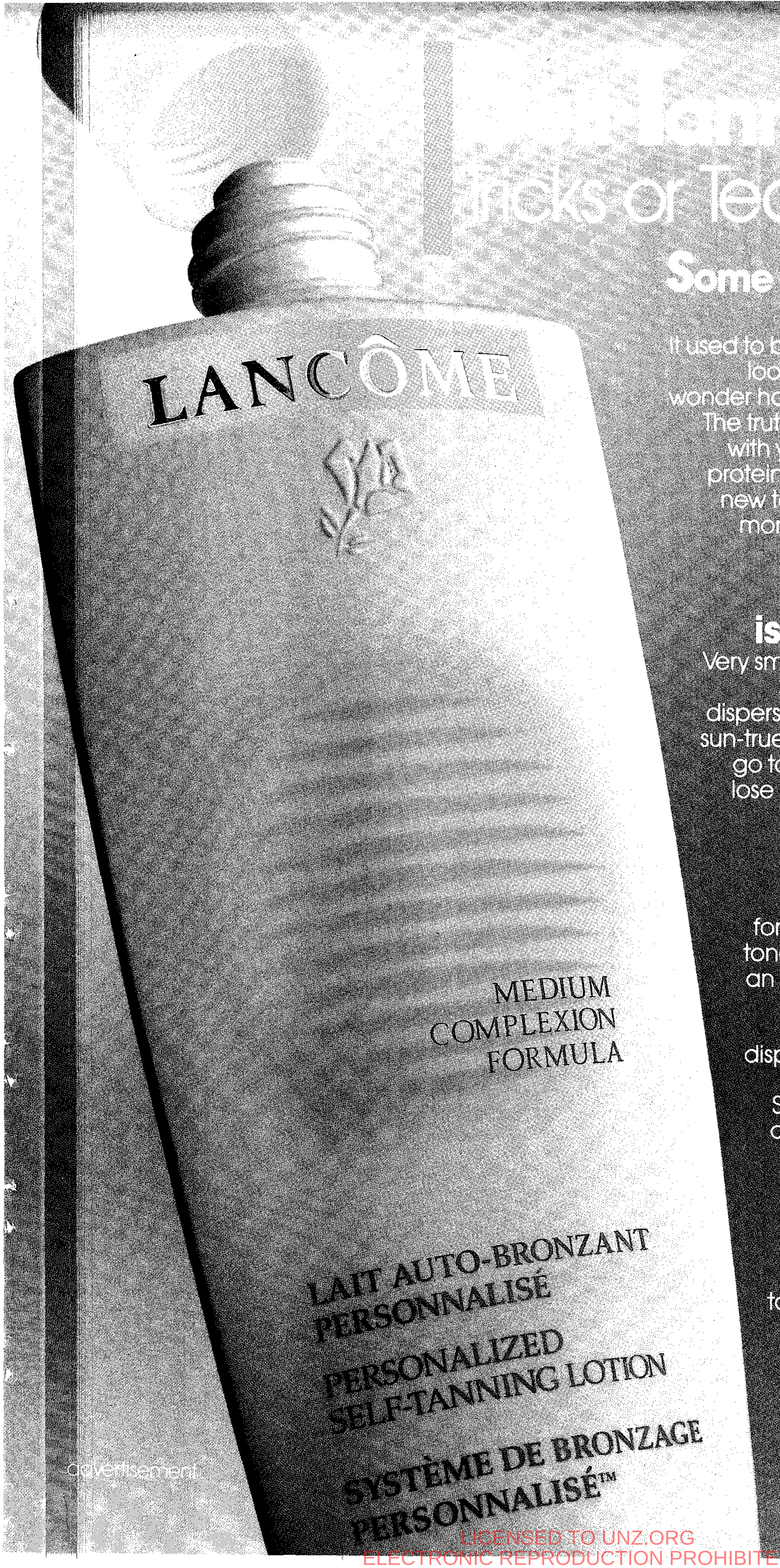
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# LETTERS

## Dog's Best Friend?

THE SERVICES, FACILITIES, AND ATTITUDES of the ASPCA as described by Bernice Kanner sound impressive, and I'm sure the organization does good work ["A Dog's Life," April 27]. However, the ASPCA's animal-rescue program is ridiculously inadequate. Last fall, I observed a large, pregnant, and injured dog sleeping in the bushes behind Metropolitan Hospital on First Avenue. I called every animal-rescue, animal-rights, and animal-shelter organization I could find in the telephone book, including the ASPCA, whose East 92nd Street facility was only a few blocks away from the dog's nest. I called at least four times, and each time, I was directed to the Brooklyn office, which dispatches rescue teams. Every time I called *there,* I was told that a rescue truck would be dispatched immediately. My offers to meet the team at the site to show them the dog's location were routinely turned down. Weeks went by, and the weather turned cold. The last time I saw the dog, she was limping along a few blocks away, probably in search of a warmer place to sleep. I'll never forget it. Since the ASPCA now has a contractual responsibility to rescue injured animals in New York City, it seems to have adopted a bureaucratic, unresponsive mentality.

*Elaine S. Lavine*
Manhattan

AFTER READING BERNICE KANNER'S ARTICLE, I felt inspired to write about what I consider to be a true success story. In November 1981, I somewhat reluctantly went to the ASPCA on 92nd Street in search of a dog. Not everyone was enthusiastic about my decision; I was, after all, a newcomer to New York, a college student living in a new apartment. Originally named Snoopy by a family from the Bronx that could no longer keep him, the six-month-old terrier mix I brought home that day was quickly renamed Jack—a moniker that seemed to suit his spunky temperament and all-American "Disney dog" looks. Frequent walks in Central Park soon led to his brief but illustrious career as a model/actor. Jack was often "borrowed" for fashion- and advertising-photo shoots and even enjoyed a short run on the soap opera *Another World.* To date, Jack has seen me through college graduation, five jobs, three cities, one marriage, and countless shades of blonde. He'll be eleven on May 1, and as I take him on long walks up Coldwater Canyon, I'm beginning to notice a little stiffness in his back legs. I realize that spending time with him now means more than it ever has, and I try to think of fun and exciting things for him to do. He's been so good to me, I guess I'm just trying to give a little of it back. The only thing I haven't figured out yet is how I'll ever say good-bye.

*Schuyler Samperton*
Los Angeles, Calif.

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

## Chance, Not Choice

IN YOUR MAY 11 STORY ABOUT AMERICAN Express Company and Edmond Safra ["The Bottom Line: Theology of a Smear," by Christopher Byron], in discussing my lawsuit against Bryan Burrough, the author of *Vendetta,* and Dow Jones, publisher of the *Wall Street Journal,* you state, "Whether by coincidence or design, the suit was filed virtually on the eve of the publication of a book by Burrough on exactly the same subject as the news story." You might have asked me about the timing of my lawsuit: It was hardly a clever timing choice, as your article implies. Counsel and I discussed the pros and cons of a lawsuit in the autumn of 1990, after the Burrough article came out. Before we resolved the issue, I was diagnosed with colon cancer. I spent January 1991 in the hospital, February 1991 recovering, and, in March 1991, started a yearlong program of chemotherapy. Chemo saps your energy. When the one-year statute of limitations was about to expire in September 1991, Dow Jones and I reached an agreement to extend it to March 31 of this year, when I believed I would be over the chemo. My energy was just starting to return when, on March 31, we had to decide whether or not to sue. We decided to go ahead. At that time, per an ad in *Publishers Weekly,* we thought the book was coming out in mid-June, two to three months later. HarperCollins, its publisher, obviously accelerated publication of the book to late April. I speculate one of the reasons was to take advantage of the publicity incident to my lawsuit. I also speculate that their publication date's being the same day as the American Express Company's annual shareholders' meeting was planned. It never occurred to me that I could stop a book's being published. I feel as strongly about the First Amendment as anyone in the media business. One should not, and cannot, stop a book from being published. But once it is published, those involved in the publication are responsible for its contents; the First Amendment doesn't convey the right to defame without paying the penalty. As for "who shot whom, and when" and the rest of your article, the best place to ascertain the truth of the matter is in an impartial court proceeding.

*Harry Freeman*
Washington, D.C.

## Truth and Consequences

I READ "MY BREAST" [BY JOYCE WADLER, April 13] while commuting to work and was overcome by what was diagnosed as an anxiety attack. When I discussed my attack and the article with a friend, she admitted to being reduced to tears. A second friend said she threw up. The truth should always be this moving. Thank you, Joyce Wadler. *L'chaim!*

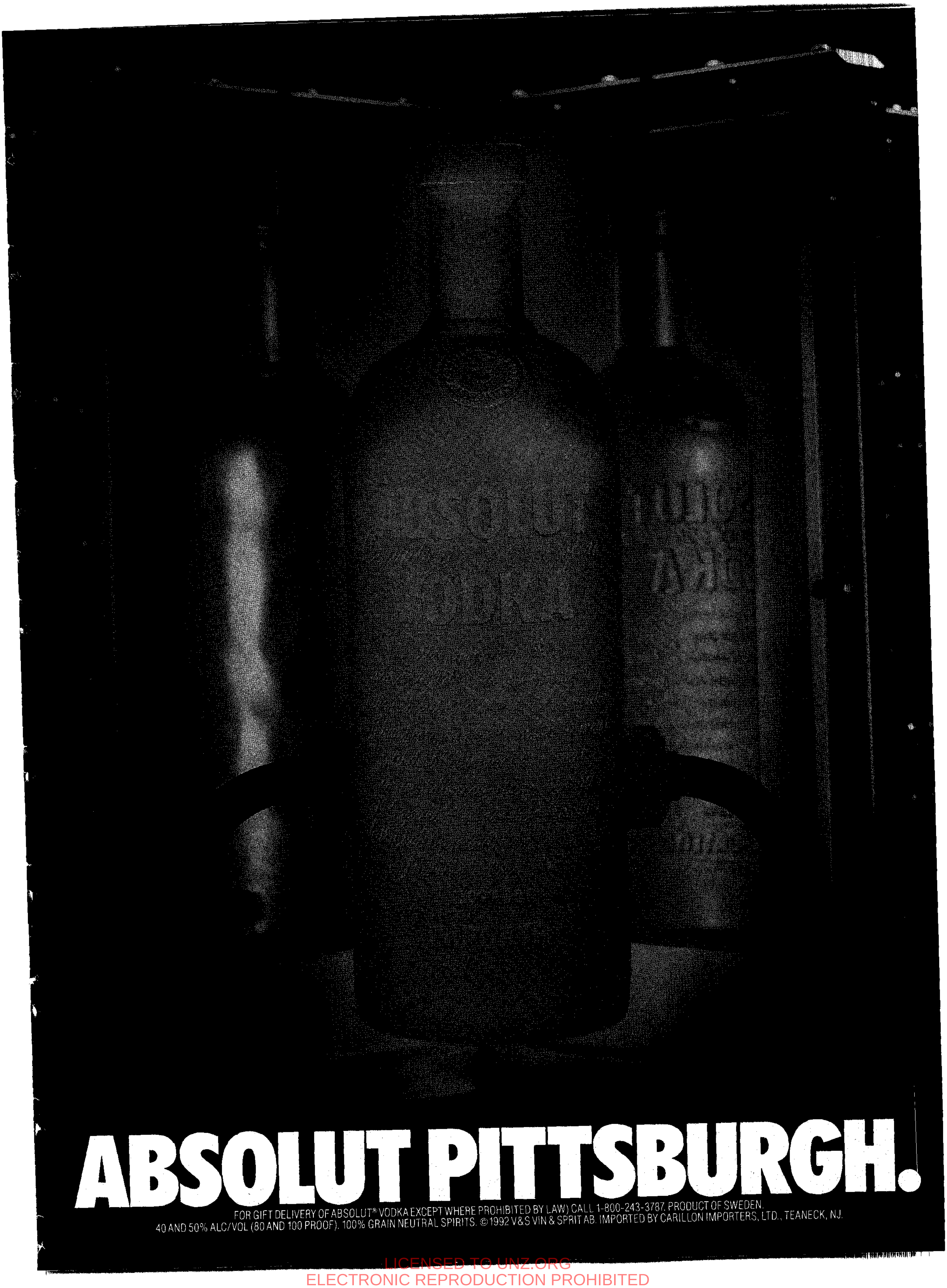
*Mary Ellen Wiedenbeck*
Greenwich, Conn.

IT IS A SIGN OF HOW FAR WE HAVE *not* COME in our perception of what the word *cancer* means that 60 percent of those who wrote letters regarding Joyce Wadler's gripping article requested "Name withheld."

*Roy E. Nemerson*
Manhattan

TRUDY DRUCKER CANNOT UNDERSTAND THE "angst, hysteria, drama, and media saturation" over breast cancer ["Letters," May 4]. She seems to miss the point about the current breast-cancer epidemic. Breast cancer will be diagnosed in an estimated 180,000 women *this year alone.* The mortality rate from the disease has barely budged in the past 50 years; there will be 46,000 deaths from breast cancer in 1992. Breast cancer is the leading cause of cancer deaths among black American women and the leading cause of death in women aged 40 to 45. The risk of developing the disease rises with age. In 1960, one woman in fourteen could expect to be diagnosed with breast cancer sometime in her life. This figure is now one in nine, and experts estimate it will be one in seven by the year 2000. While management through early treatment has improved, as have treatment options, we still do not know what causes the disease nor how to cure it. Though women who fit certain criteria, such as having a family history of the disease, are thought to be at increased risk, at least three quarters of the women who now develop breast cancer *have no known risk factors at all.* This means virtually every woman is at risk. This warrants as much media saturation as possible to focus on the desperate need for more funding for research into the causes and possible cures for breast cancer. All women's lives, including Drucker's, depend on it.

*Ruth A. Spear,* co-founder
National Alliance of
Breast Cancer Organizations
Manhattan



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NEW YORK

# INTELLIGENCER

BY JEANNETTE WALLS

## DON'T EVEN THINK OF PARKING HERE...PIX FIX...THE BLUE ANGEL...GAIL-FORCE WINDS

### ON THE DOLE: BOB VS. THE PRESS

The U.S. Senate has been under attack by the media for its lavish perks, and now at least one of the lawmakers is fighting back.

Senator Bob Dole thinks that when it comes to perks, the press should practice what it preaches.

"There was a particularly tough article recently in *M* that really went after the Senate," says a source. "Dole has been calling into question certain perks enjoyed by the press, such as special parking privileges. Some are saying it's in retaliation.

"Some Washington reporters were very upset by it," adds the source. "Some called it intimidation of the press by the leadership."

Says Dole's press secretary, Walt Riker, "If we're going to review perks, we're going to review all of them."

### HOT FLASH: SHEEHY MIFFS THE MENOPAUSAL

Gail Sheehy's new book overheated some women in Hollywood. *The Silent Passage: Menopause,* which Random House published this month, contains a section about some powerful Los Angeles women—including Joanna Poitier, Lesley Ann Warren, and Alana Stewart—who discuss menopause at the home of producer Lynda Guber. When Guber saw an excerpt from the book in *Allure* recently, she fired off an angry letter to Sheehy. "I was shocked and outraged," she wrote. "The insensitive and sensational tone of the piece amplifies my feeling of intrusion and violation. I welcomed my friends into my home, offering them a safe and secure environment in which to discuss a most intimate and personal subject. . . . You, however, portray us as a gaggle of vanity-soaked 'Southern California geisha girls' at a slumber party." Guber demanded that her name be removed from future articles about *The Silent Passage.*

"Everybody in the book has signed a permission release," says Sheehy, who adds that Guber okayed the section, faxing her a note with little hearts on it. Sheehy says, "Once [Guber] sees the book and people start congratulating her for being part of a national trend, she'll change her mind again."

Guber, the wife of Sony Entertainment chairman Peter Guber, last week said she was still upset: "I created a safe space for women to get together for sisterhood, and [Sheehy] broke that." The next day, however, she faxed *New York* a letter: "I support Gail Sheehy's book. . . . [It] deals with an important subject and will have a positive impact on many women." She also said, "I'm not into negativity. I was in that space. Now I've moved on."

### *ARTFORUM* GETS A NUDE AWAKENING

Did *Artforum* censor itself?

The magazine is profiling controversial photographer Sally Mann, who is known for nude portraits of her young children. The article, by Melissa Harris, is scheduled to run this summer.

"With the anti-pornography climate like it is, the publishers got nervous that they might get hit with some sort of obscenity charge," says a source. "So they talked [editor] Ida Panicelli into going with tamer pictures."

"There's always debate about which photographs are used," says associate publisher Charles Guarino, who insists that the selections were made by the editorial department. But he admits that he raised the issue: "The publishers here at *Artforum* are an easy bunch. We've stuck our necks out many times in the past. We will in the future. . . . We handle a lot of artwork that is controversial. . . . We can't sacrifice the magazine for every—or any—artist we feature."

But the source says, "The magazine has been very outspoken about censorship and

### DIETRICH DIRT: SWEEPING UP AFTER S&S

A forthcoming biography of Marlene Dietrich—by her daughter, Maria Riva—is so "over the top" that Simon & Schuster has dropped it, says a source. But that didn't stop the venerable Alfred A. Knopf from picking up the book, which is to come out in January 1993.

"Maria clashed with her editors and ghostwriters at Simon & Schuster because she kept tarting the book up," says the source. "Finally, the writers and S&S pulled out. The real irony is that this is another example of the lofty Knopf printing something that was too racy for Simon & Schuster." In 1990, Knopf chief Sonny Mehta signed up Bret Easton Ellis's gory *American Psycho* after S&S bowed out of its agreement to publish the book.

An S&S spokeswoman says Riva has been under contract with the company "for a number of years" but adds that the parting was "amicable." A spokesman for Knopf insists that the book will be a "tasteful but in-depth" look at the late actress.

**SENATOR BOB DOLE**

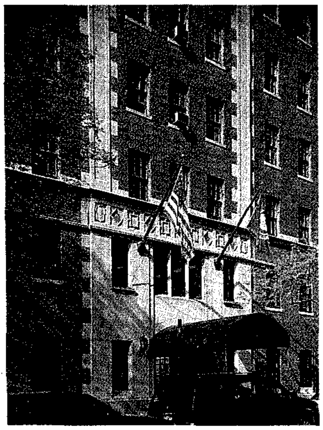
**GAIL SHEEHY**

**MARLENE DIETRICH**

Photographs: top, Mark Reinstein/Photoreporters; center, Adam Scull/Globe Photos; bottom, Outline.

## SEPARATION ANXIETY...THE NETWORKS NOD...REAL-ESTATE RECIPE...SWEET CHARITY

**SIRIO MACCIONI**



**THE BIRCH WATHEN LENOX SCHOOL**

**LAWRENCIA 'BAMBI' BEMBENEK**

opposed to people like Jesse Helms. This is a big break with the magazine's tradition."

## 'MY NAME'S RUDY, AND I'LL BE YOUR WAITER'

How much would you tip Donald Trump for bringing you a burger? Or Rudy Giuliani for filling your wineglass? The developer and the former U.S. Attorney will join the likes of Chrysler chief Lee Iacocca, former Yankee boss George Steinbrenner, and limousine czar William Fugazy to do stints as waiters for a charity dinner this summer at '21.' All tips will benefit the Children's Wish Foundation International.

"I'm just glad I can lend a hand," says Trump.

"I think the cause is great, and I'll be able to use skills from my youth," Giuliani told Intelligencer. "My father had a bar and grill, and I was a waiter. I believe it was before I was in my teens. I didn't hold the job too long because my father didn't like my work. . . . I can vaguely remember serving pizza, so '21' will be moving upscale for me."

## SCHOOL DAZE AT BIRCH WATHEN?

More changes may be in the offing for Birch Wathen.

The Upper East Side school—whose alumnae include Barbara Walters and Judith Krantz—merged with the Lenox School in 1991 in an attempt to solve financial problems. The school, which currently occupies two buildings, is now looking to move into one.

"They've taken out a bridge loan from the parents and are looking to downsize," says a source. Headmaster Lawrence Sykoff will soon be leaving the school, after about a year on the job.

School officials wouldn't comment, but a source close to Birch Wathen Lenox who asked not to be identified says, "They are consolidating staff, but enrollment is down, and they're doing it in relation to the needs of the students."

## THE BIG THREE GO AFTER BAMBI

The three major networks have found a topic they all deem worthy of a made-for-TV movie: Lawrencia "Bambi" Bembenek, the former Playboy Club waitress who shot her husband's ex-wife in Milwaukee and later escaped from jail.

ABC is broadcasting *Calendar Girl, Cop, Killer?: The Bambi Bembenek Story* this week. NBC is working on *The Lawrencia Bembenek Story.* ("That's the one that has her approval," says a source. "As part of the contract, they can't use the name *Bambi* in the show. She *hates* being called that.") And CBS will get its turn with *Run, Bambi, Run.* "For all three to be weighing in is rare," says one insider. "But this is a plot line that was made in trash-TV heaven."

## A PERSON WHO NEEDS *PEOPLE*

Hot fashion designer Gordon Henderson—recently chosen one of *People* magazine's "50 Most Beautiful People in the World"—was trying to fly from Miami to New York earlier this month when he ran into a little turbulence.

"He was in a big hurry to get to Miami and didn't have any photo I.D. on him, so the clerks at American Airlines were giving him a hard time about accepting his credit card," says a source. "He kept on trying to convince them that he was Gordon Henderson, and they wouldn't believe him. Finally, he went over to a nearby newsstand and bought a copy of *People* and said, 'See, there I am.' They took his card."

## LITTLE ENGINE DERAILS *TIME*

Call *Time* the little magazine that couldn't. To tout a recent issue about infertility, the weekly placed an ad in several magazines that showed sperm chasing an egg and saying, "I think I can. . . . I think I can. . . . I think I can. . . ."

Universal/MCA begs to differ. The movie company sent *Time* a cease-and-desist letter, informing the publisher that Universal owns the rights to the famous children's classic *The Little Engine That Could.*

A spokeswoman for Universal didn't return calls.

## SIRIO'S SUITE SIDELINE

Le Cirque owner Sirio Maccioni has a new gig: He's helping sell long-term leases in the Mayfair Regent, the hotel above the East 65th Street restaurant. Letters bearing Maccioni's name recently went out to some of his regular customers: "Your active international lifestyle deserves the quiet refinement and unique luxury of a home where I can pamper you with Le Cirque," it said. Leases for one-bedroom residences, which are being marketed through Manhattan's Sunshine Group, begin at $120,000 a year. Maccioni, however, says the letters have caused some confusion: "I let them use my mailing list, and they sent out these letters. Now I'm getting calls from people saying, 'Are you a real-estate agent now?' I just did it out of friendship to the Mayfair."

Photographs: top, Robin Platzer; center, Donal Holway; bottom, Thunder Bay *Times*/Sygma.

# Come play the field at the Origins counter at Bloomingdale's and we'll give you a Lip Pencil.

One to a customer, while supplies last.

Spend 10 minutes with Origins to discover Color Fielding—a whole new way to play with color.

bloomingdale's

59th Street on 2, Garden City,
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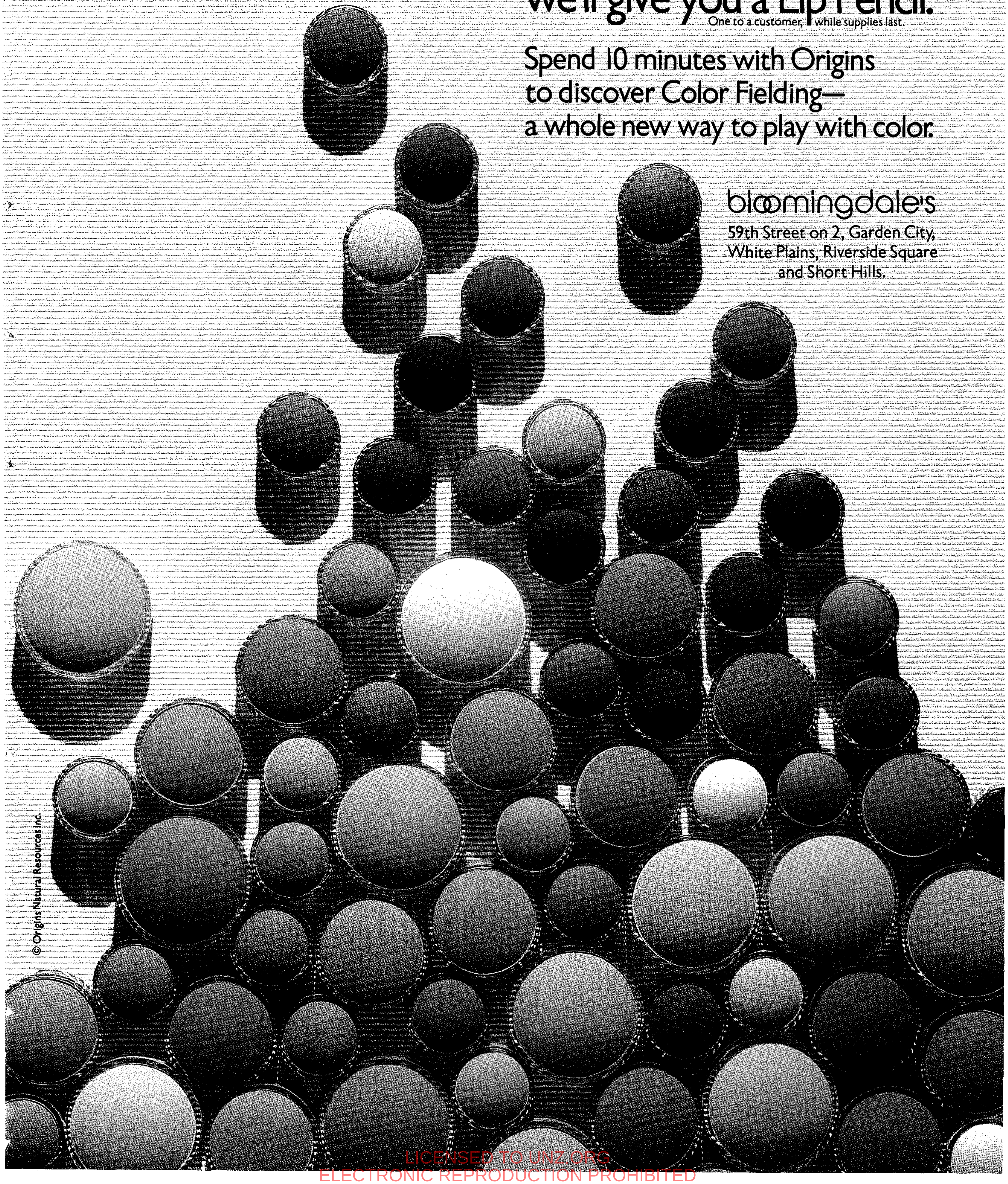
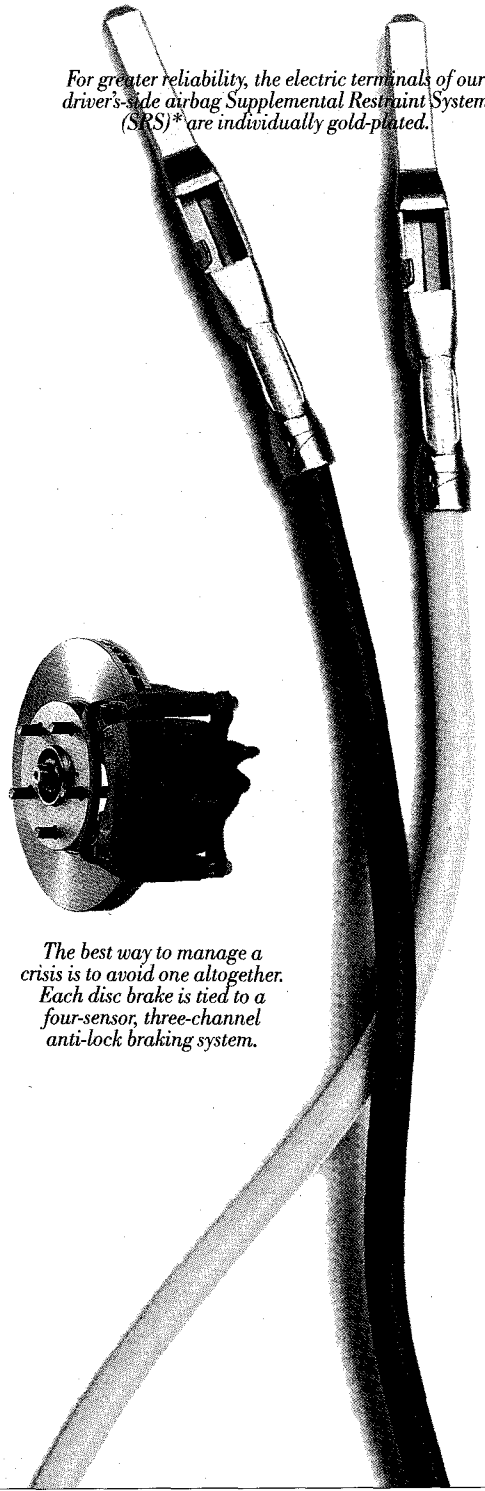


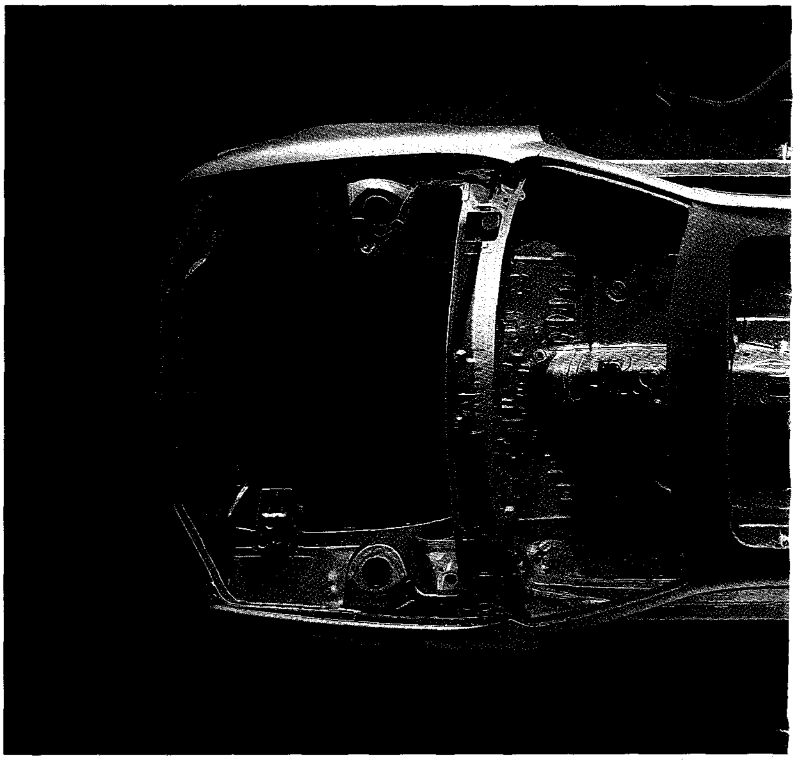
© Origins Natural Resources Inc.

# Our Idea Of Cri

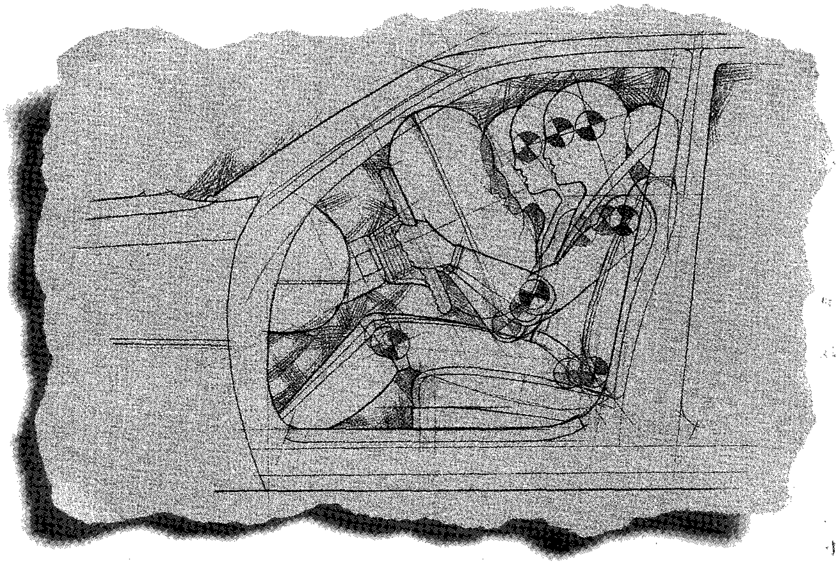


For greater reliability, the electric terminals of our driver's-side airbag Supplemental Restraint System (SRS)* are individually gold-plated.

The best way to manage a crisis is to avoid one altogether. Each disc brake is tied to a four-sensor, three-channel anti-lock braking system.



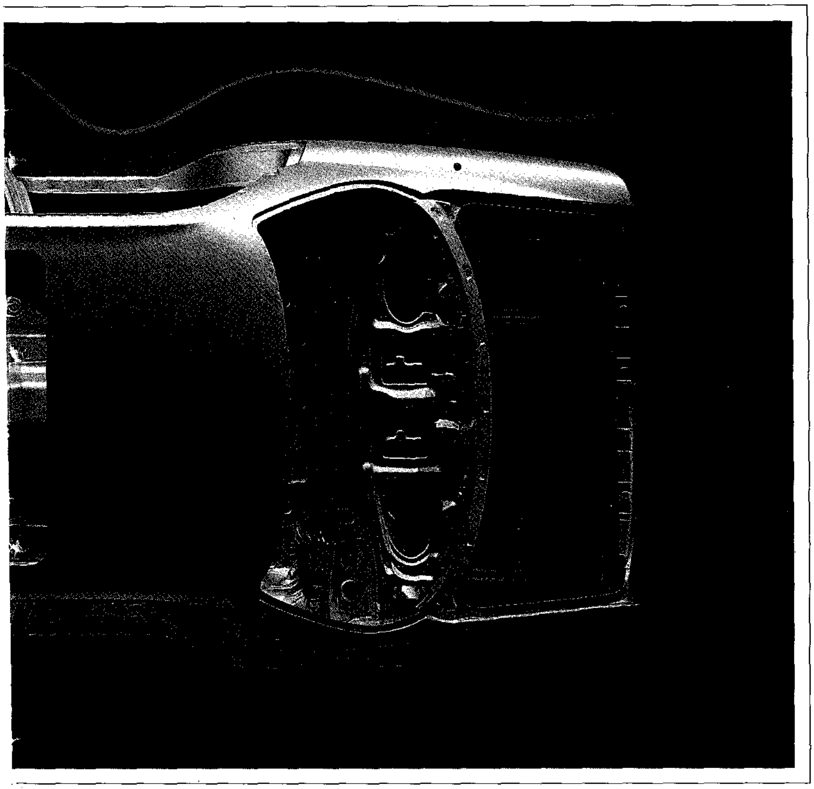
Major chassis elements are laser-welded before assembly. For even greater strength, they're



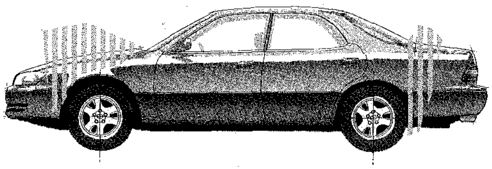
Every Lexus comes with a fifth shock absorber: a driver's-side airbag (SRS)* activated by five impact sensors.

© 1992 Lexus, A Division Of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seat belts and obey all speed laws. For more information, call 800-872-5398 (800-USA-LEXUS). *Th

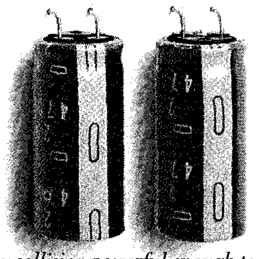
# sis Management.



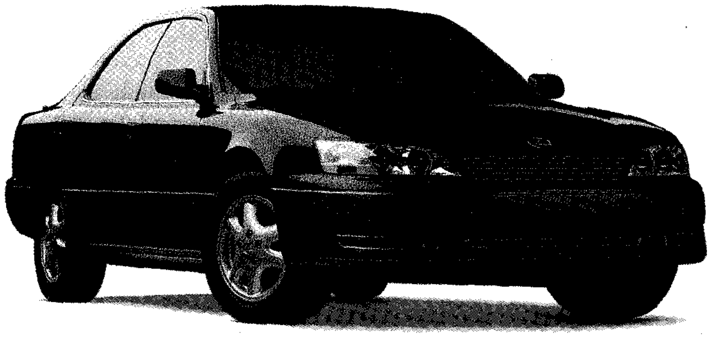
made with high-tensile-strength steel.



*The front and rear crumple zones are designed to progressively give upon impact, rather than directly pass the energy on to the driver and passengers.*



*Any collision powerful enough to activate the airbag may deactivate the battery it's connected to. The answer? A back-up power source.*



What if the driver in front of your car suddenly brakes hard? The outcome of this hypothetical scenario may depend on the caliber of car you're driving. If you're behind the wheel of a Lexus ES300, for example, you can be confident that the car will handle superbly; between your skill, the car's prowess and a little bit of luck, hopefully you'll avoid this accident. But Lexus has spent years preparing for those occasions when luck is not with you. In the event of an accident, the ES300 is equipped with several safety features, all aimed at reducing the risk of injury.

"Reducing," however, is not the same as "eliminating." The potential for a crisis is and always will be there. But while you may not think about the possibility of getting into an accident every time you're in a Lexus automobile, you can be certain of one thing: we have.

LEXUS
*The Relentless Pursuit Of Perfection.*

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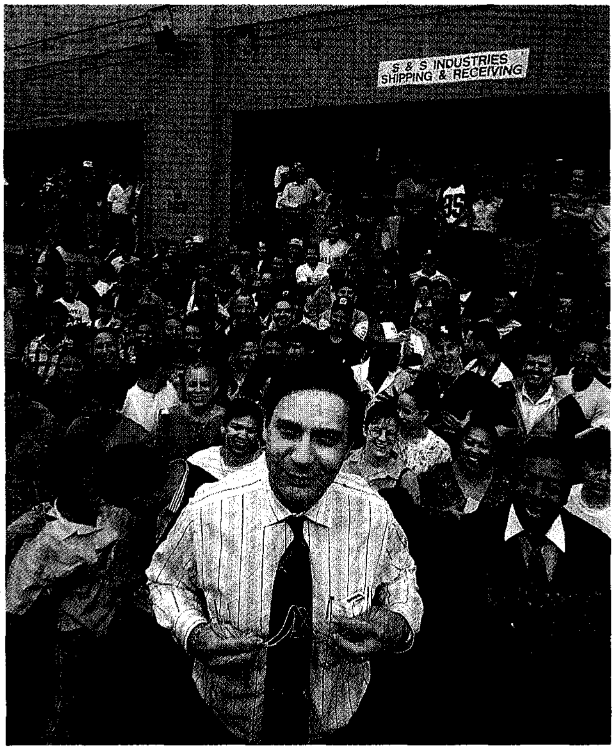
*river's-side Supplemental Restraint System (SRS) will inflate only in a severe frontal impact. In a moderate collision, the three-point seat belt provides primary protection; the airbag will not inflate.*

## The Bottom Line/Christopher Byron

# ZONE OFFENSE



**WIRED:** *Harvey Morgan at S&S Industries in the Bronx.*

### A GOOD IDEA FOR THE CITIES

IT IS 7 A.M. IN A GRIM AND MENACING SECtion of the South Bronx known as Port Morris, and in a twelve-story loft building not far from Yankee Stadium, the shift is changing at what is surely one of the most curious manufacturing businesses in America. On two floors inside this building can be found the headquarters—and principal production site—of S&S Industries, a 376-employee firm that controls 90 percent of the world market for (are you ready?) brassiere wiring.

Orders are surging in these days for the fine steel wires that three shifts of workers at S&S now bend, shape, and coat in plastic 24 hours a day. "The neighborhood isn't so hot, but so what?" says the company's senior vice-president, Harvey Morgan. "Business is great!"

S&S Industries' success story may be unusual, but it is by no means unique. In a city in the grips of the longest and deepest recession in nearly twenty years, many New York companies in the slums are growing at rates that would leave the moguls of midtown gaping in envy. Not far from S&S Industries is a roofing company called S&J Sheet Metal Supply, Inc. This 45-employee concern has seen its sales grow by 15 percent annually since 1987 and has recently doubled its floor space in anticipation of still more growth.

Or consider Angelica Health Care Services Group, based in South Jamaica, Queens. This commercial-laundry operation has grown from 45 to 130 employees since 1989. Nearby is Ultimate Display Industries, Inc., which makes advertising-display units and has seen its work force increase in the past year by 15 percent, to 305 employees. Or what about Edward Esbin & Sons, Inc.? This South Jamaica plumbing and heating contractor has seen its work force nearly double, to 50 employees, since 1990.

These companies are flourishing—in part, at least—as a result of drawing benefits as New York State "enterprise zone" firms. This five-year-old program, typical of state-administered plans across the country, encourages investment in poor neighborhoods by offering state and local tax incentives.

"Think of enterprise zones as the domestic equivalent of foreign trade zones," says Stuart Butler, the Washington-based policy analyst at the Heritage Foundation who is widely credited with inventing the concept. "Instead of giving companies incentives to compete in foreign markets, we're giving them a leg up to compete right here in the U.S."

In the aftermath of the Los Angeles riot, enterprise zones have suddenly become a buzzword in Washington, as both the Bush administration and Congress rush to embrace any sort of package to show that they really are concerned with the problems of urban decay. Last week, Congress's collective leadership trudged to the White House to underscore that message, endorsing not just enterprise zones but several other post-riot proposals from the administration.

Yet at least so far as enterprise zones are concerned, one has to wonder why it took Washington so long to wake up. First proposed as a national policy item by then-congressman Jack Kemp and his Bronx colleague Robert Garcia at the start of the Reagan years, the enterprise-zone concept quickly became the sort of evergreen proposal that politicians could speak of respectfully while not actually having to support it.

Too bad, for in hindsight it is possible to see what a wasted opportunity it was not to enact such legislation when it was first proposed. Instead, two successive Republican presidents failed to push for adoption of this most fundamentally Republican of all domestic-reform plans even as the Tory government of Margaret Thatcher in Britain went about reviving whole sections of decaying inner London using many of the same techniques.

In fact, as the experiences of the states now show, enterprise-zone programs are turning out to be among the few public-policy initiatives that actually seem capable of stimulating economic activity in blighted urban areas. One recent study shows that during the eighties, state enterprise-zone projects stimulated $18 billion in new investment, created 184,000 new jobs, and saved 170,000 more. The programs also proved to be net revenue-gainers to state treasuries. In New Jersey, the state's enterprise-zone program added $1.90 in new revenues for every $1 it drained away in the form of tax breaks.

New York State's program, begun in 1987, involves nineteen so-called opportunity zones, four of which are located in New York City: Port Morris, in the Bronx; East Harlem, in Manhattan; South Jamaica, in Queens; and East New York, in Brooklyn. Some 352 firms in these four zones now participate in the program.

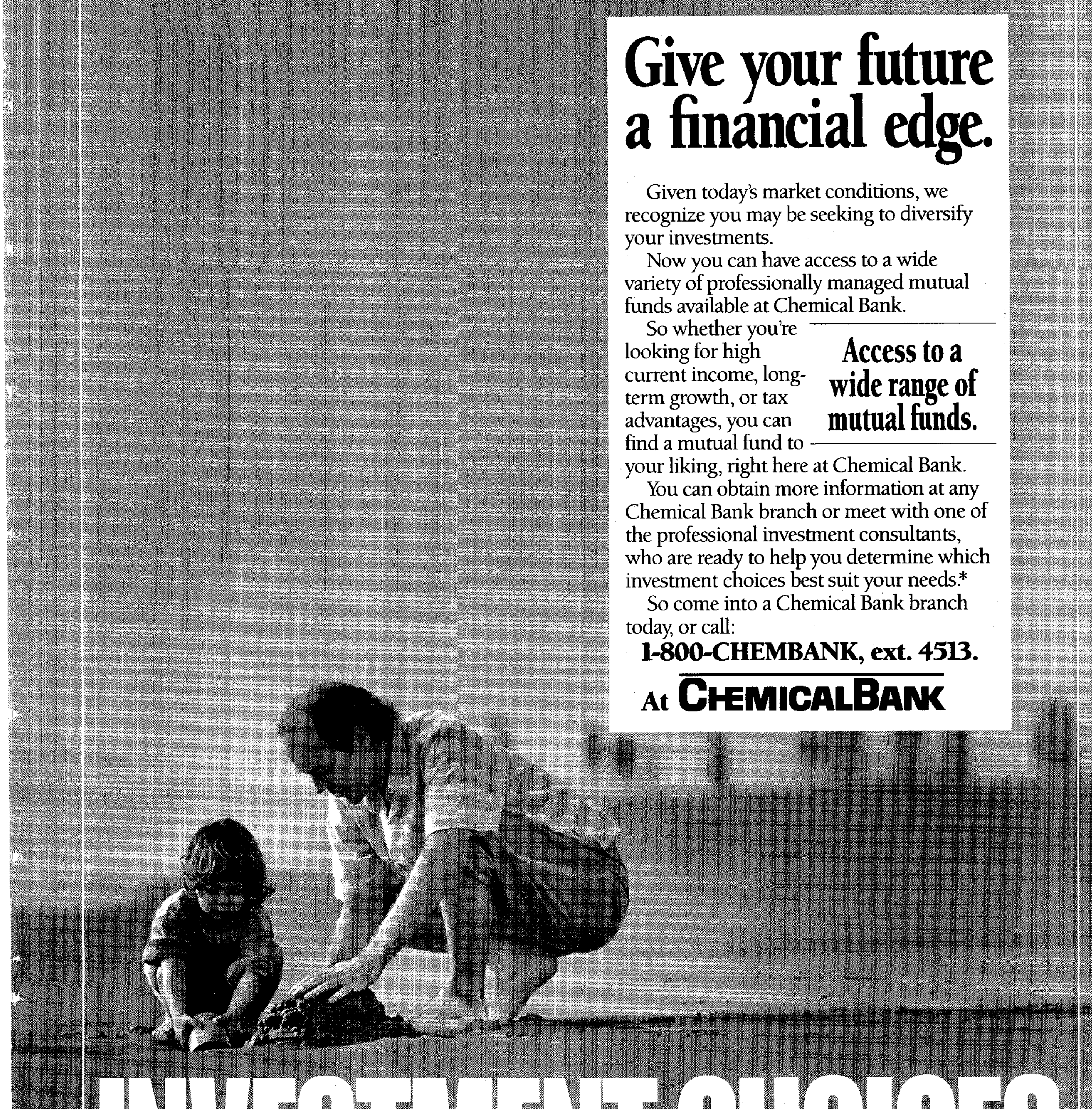
As do most other state programs, New York's gives companies generous tax breaks for moving into a designated neighborhood or expanding an operation already located there. For example, by hiring low-income residents from the area, a company in a New York zone can reduce its corporate-tax bill by up to 25 percent of those employees' salaries.

Companies can also get reductions of anywhere from 3 percent to 30 percent of their utility bills, as well as credits equal to 25 percent of new capital investment, up to $100,000, that they make in the zone. There are credits for sales taxes and tax exemptions for local property taxes.

S&S Industries undoubtedly owes at least some of its success to the look of Madonna in a teddy. But the only reason the company decided to remain in the Bronx as sales took off was the package of enterprise-zone incentives available to it as a

Photograph by Charlie Samuels.

# NOW AT CHEMICAL



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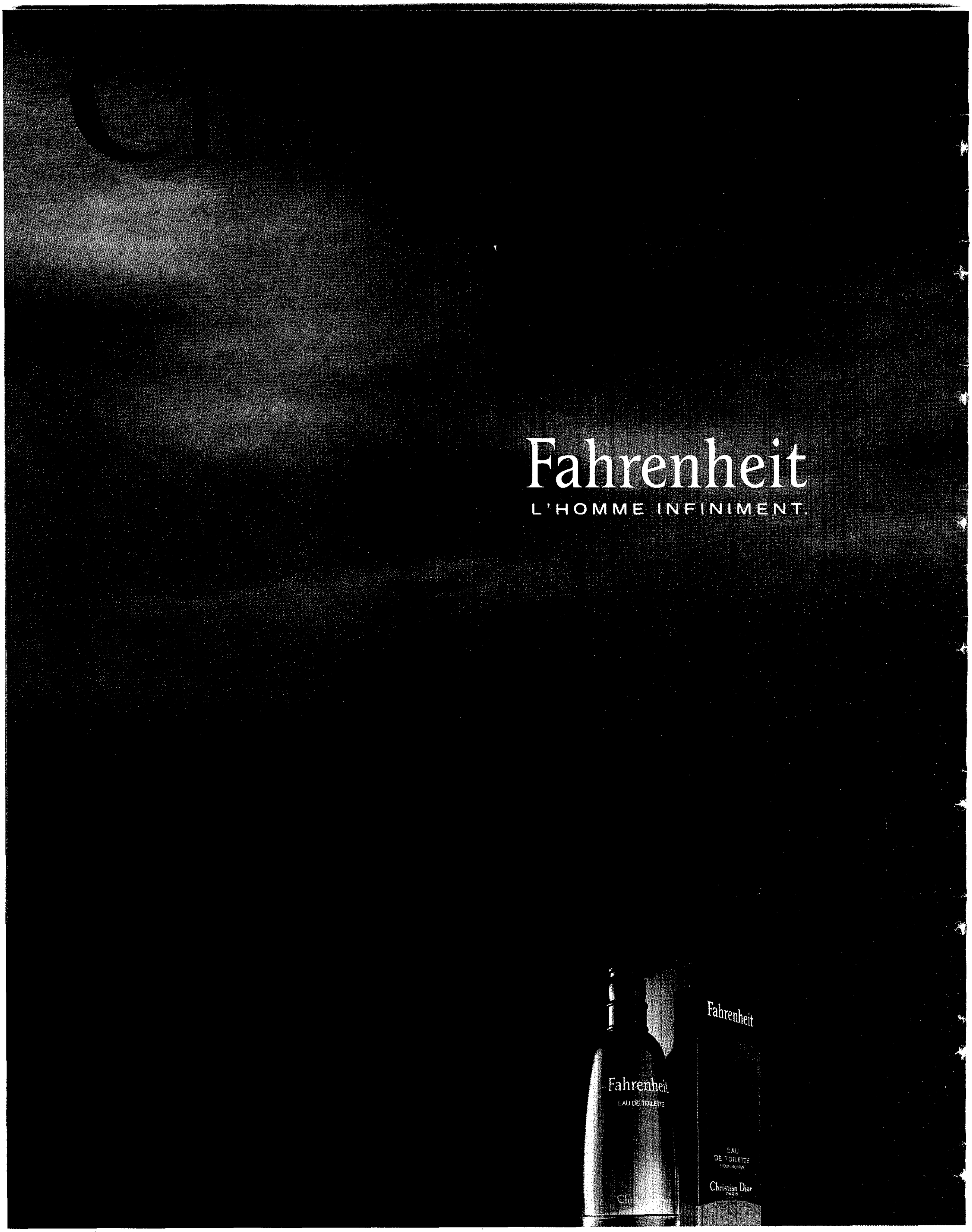

Fahrenheit
L'HOMME INFINIMENT.
Fahrenheit
EAU DE TOILETTE
Fahrenheit
EAU DE TOILETTE
Christian Dior
PARIS

L'eau de toilette pour homme.

business in Port Morris. "Our lease was due to expire a couple of years back, and we needed more space," says senior vice-president Morgan. "More importantly, all our customers were pressuring us to move south, to someplace like North Carolina."

Instead, S&S asked for assistance to stay in the Bronx, and before Morgan knew it, the state bureaucrats were showering the company with incentives not to leave. Utility bills were cut by 30 percent, saving S&S somewhere betweeen $6,500 and $7,000 per month, and tax credits were provided for expanding the payroll and renewing the lease.

"What the enterprise-zone program has done for this business has really been incredible," says Morgan. "In 1988, we had 143 employees. Today we have nearly 400, and we're getting all sorts of incentives for further expansion."

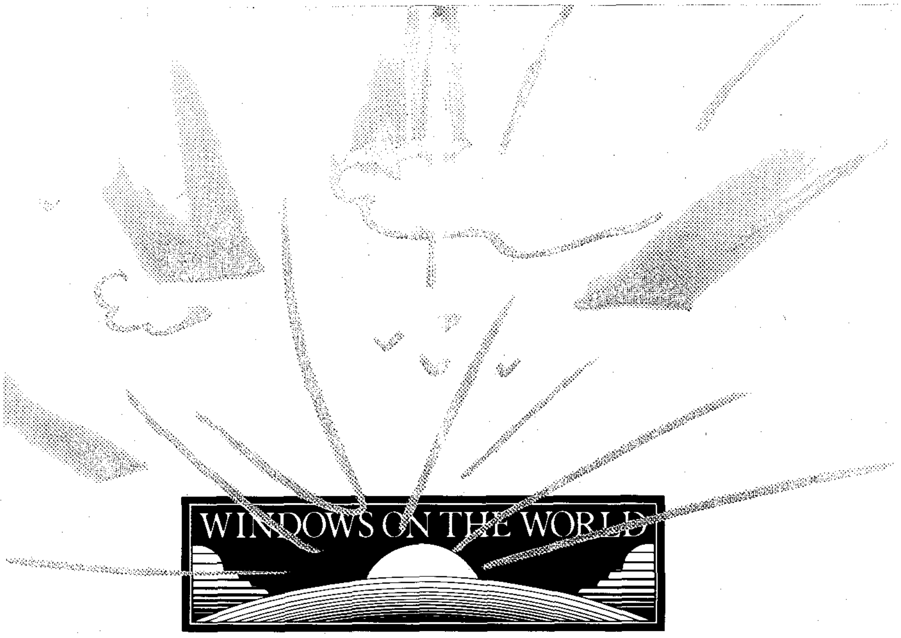
No supporter of enterprise zones believes that they alone can solve the problems of America's cities. As Margaret M. Weir of the Brookings Institution points out, incentive programs need to be combined with job-training and other such programs, or else the whole approach will ultimately boil down to nothing more than a way for companies to tap into government-subsidized cheap labor.

"I want to make it clear that I will not back enterprise zones if they are not part of a larger program that includes education, housing, and health care," says Democratic congressman Charles Rangel, author of the latest bill to be introduced in behalf of a nationwide program.

Some skeptics of enterprise zones attack the whole concept of tax incentives to stimulate business. They argue, for example, that all such programs really do is encourage small businesses in neighborhoods adjoining enterprise zones to pack up and move into the zone to get the tax breaks. Result: Abutting neighborhoods become drained of wealth and wind up impoverished, spreading the blight.

Supporters of the approach counter that although the criticism makes sense in theory, no empirical studies convincingly demonstrate that anything like that actually happens in practice. "We're not talking about low-tax states in the Sun Belt coming around to lure away *Fortune* 500 companies from New York," says Carl Horowitz, an urban-affairs expert with the Heritage Foundation. "We're talking about neighborhood dry cleaners and auto-repair shops. If they have to move from one neighborhood to another in order to survive, then what's wrong with that?"

The fact is, nothing the government does to make cities desirable places to live will make any difference at all if the people who dwell in the most depressed parts of those cities cannot find jobs. Enterprise zones look to be one effective way to begin meeting that need. If *this* program can't be passed, then what program can? ▬



SAVOR A SUNSET SUPPER ATOP THE WORLD FOR JUST $27.

A quarter of a mile high in the sky, The Restaurant
at Windows On The World offers you breathtaking views for 55 miles.
And just before the sun sets, the price drops.
Any day of the week from 5:00 p.m. to 6:30 p.m.,
an elegant three-course dinner is yours for only $27 per person.
Like the sunset, the parking is free.

WINDOWS ON THE WORLD

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ROLEX

**OYSTER PERPETUAL**
Wear time as an essential luxury.
The Rolex Oyster Perpetual datejust
with matching Jubilee bracelet.
In 18K gold and stainless steel
His, $4,350. Hers, $3,500.

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BAL HARBOUR • GENEVA

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**FLORIDA** ☐ PALM BEACH, WORTH AVE. ☐ BAL HARBOUR SHOPS ☐ MAJOR CREDIT CARDS **(212)758-6234 / 1-800-348-3332**

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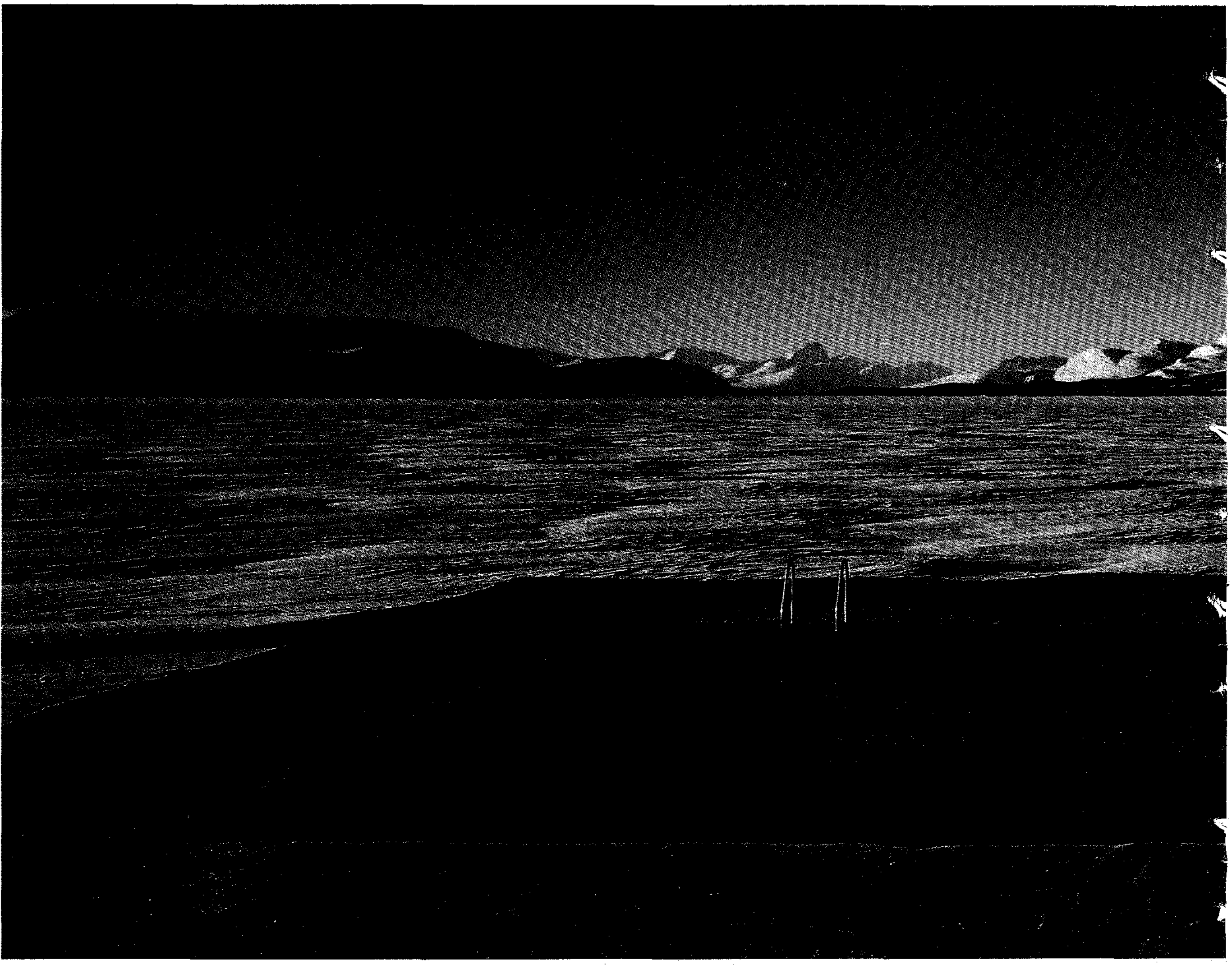
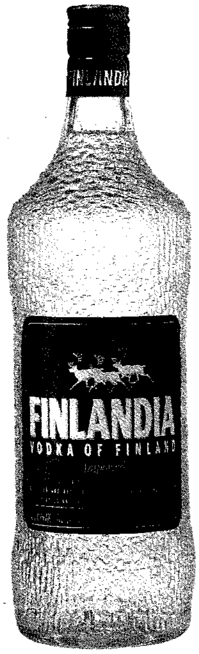



FINLANDIA
FINLANDIA
VODKA OF FINLAND

Finlandia. Vodka From The Top Of The World.

The Finns invented the sauna (pronounced sow-na). They like to build them on the shores of their lakes, the idea being that nothing soothes the soul better than a period of total warmth followed by a moment of pristine, crystal-clear coolness. If you reverse this, you get the formula for Finlandia, which, as it happens, the Finns also invented.

## On Madison Avenue/Bernice Kanner

# EQUAL-OPPORTUNITY ADVERTISING

**WORKOUT:** *Jack and friend for Budweiser.*

### MAINSTREAMING THE DISABLED

IN A NEW SPOT FOR DR. SCHOLL'S CLEAR Away, a woman who speaks with her hands confides that when she has a wart on a finger, she can't hide it. But with Clear Away, which "conceals as it heals," people "pay attention to my words, not my hands." The spot works because the star is a deaf woman, whose hands are her link to the world.

"We went with a hearing-impaired person because of the warmth and humanity it brought to our creative strategy," says Steve LaMonte, director of foot-care marketing for Schering-Plough. "We wanted to go from a problem-solution platform to a user-friendly approach for wart season [summer through fall] and had seen Eliza Rubins [a deaf architect] as believable and likable in spots for Easter Seal and AT&T."

Everywhere, it seems, the once invisible disabled are becoming very visible—on TV (Marlee Matlin plays a deaf lawyer on *Reasonable Doubts,* and *Life Goes On* features Chris Burke, who has Down's syndrome); on the streets, since the Americans with Disabilities Act went into effect in January and some public places must now have wheelchair access; and in ads. Clear Away represents the latest evolution. Not just a ploy for gaining viewer empathy, the spot *focuses* on a handicap to sell a product.

As recently as four years ago, many advertisers balked at showing people in wheelchairs. Some actually said they were repulsed or that their customers would be; others feared the ads would detract from the merchandise, come off as exploitative, or make the able-bodied feel too vulnerable, says James Williams Jr., president of the National Easter Seal Society.

When advertisers *did* discover the disabled, they seemed to use them as mawkish symbols: a wheelchair marathoner, for example. Bill Demby, the Vietnam-vet amputee basketball player in a 1987 Du Pont spot, tugged at heartstrings, as did a young person with Down's syndrome in a spot for McDonald's. This tearjerker technique became so ubiquitous that *Ad Age* sardonically congratulated Budweiser for showing "the millionth wheelchair-athlete commercial of the decade."

Lately, advertisers have gone beyond sentiment to recognize the buying clout of the 43 million disabled Americans. According to the National Center for Medical Rehabilitation Research, some 22 million are hearing-impaired; 2 million are deaf; 120,000 are blind; 600,000 are legally blind; and 1 million use wheelchairs. Despite these numbers, however, disabled characters aren't always played by disabled actors: Recently, director Penny Marshall sparked a protest when she cast a man who can hear as the deaf lead in her upcoming *Calendar Girl.*

**COMMUNICATE:** *Signing for Clear Away.*

With the Disabilities Act and subsequent mainstreaming, "marketers began to include a largely ignored market and treat them not as poster children but as consumers who use their products like everyone else," says Williams. "There's no emphasis given to their disabilities."

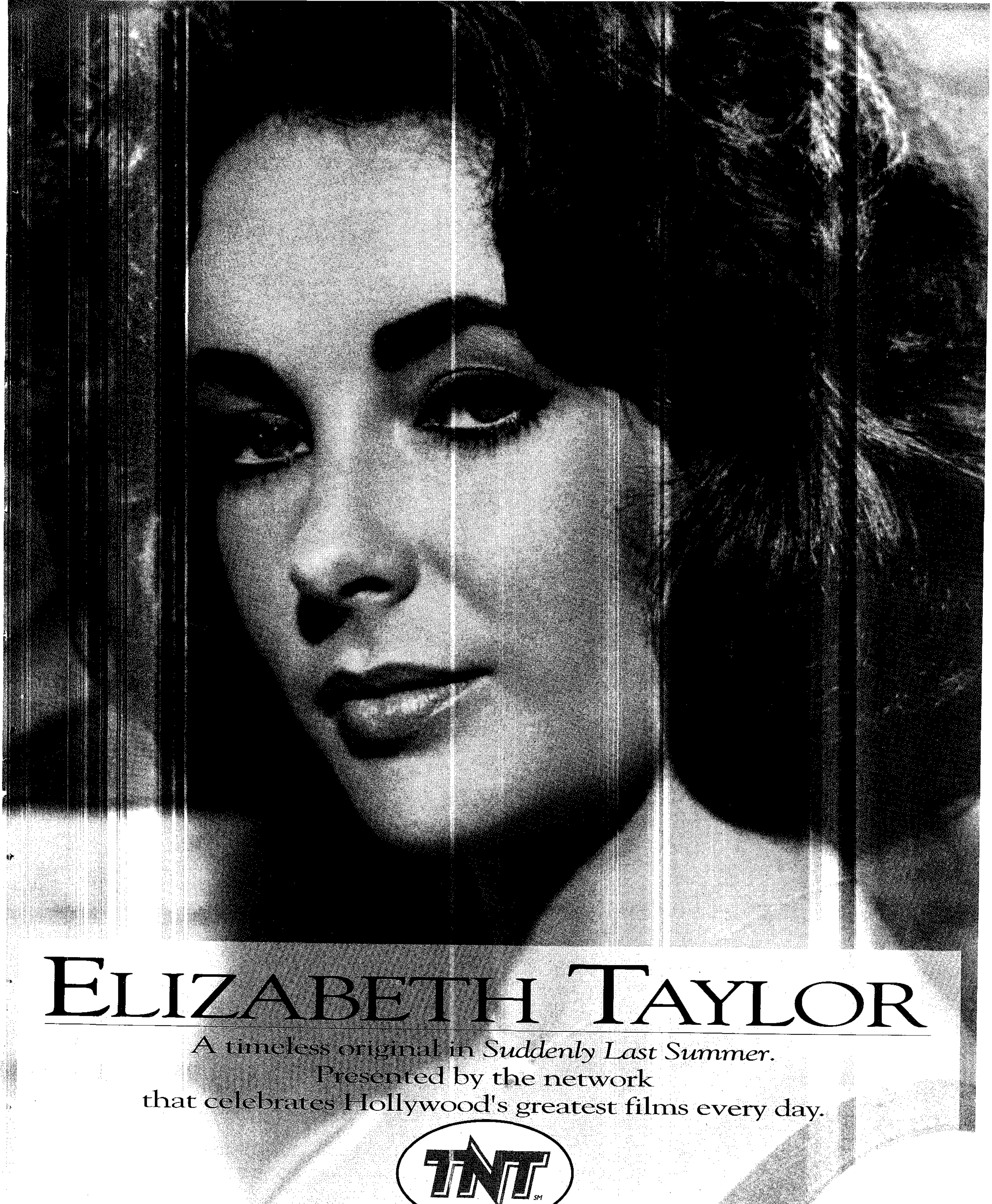
Two years ago, when K mart asked the Calet, Hirsch & Spector agency to depict its customers in ads, co-chairman Peter Hirsch visited the stores and saw many disabled shoppers, "the same way we saw a mix of race, age, and other demographics. We cast disabled people to portray them as an integral part of our clientele." In recent spots, a woman in a wheelchair and her friend banter as they shop. "In the eighties, a disability would be the focal point," adds Hirsch. "In the nineties, we want to portray everybody in an equal setting."

In an ad for Levi's, a man in a wheelchair and 501 jeans cruises down a boardwalk. IBM and Apple show people in wheelchairs using computers. Eddie Bauer's catalogue shows a skier with an artificial leg. Kids 'R' Us, Little Tykes, Nordstrom, and Target discount stores feature models in wheelchairs and leg braces in their circulars.

When Target first featured handicapped children in its Sunday supplements, almost two years ago, casting agents had no models on file, says Bob Thacker, vice-president of marketing and the father of a daughter born without a left hand. Now, about once a month, Target uses a handicapped person "the way we would someone with glasses," says Thacker. "We're going as far from the Benetton shock-value approach as possible. Our goal is to blend in."

Sales of items modeled by the disabled have equaled or beaten traditionally advertised items. "People thank us for acknowledging a previously anonymous group," Thacker adds. "Many are touched that we've given their children an example to aspire to or that we've reminded them that there's a place for these children."

Sometimes the recognition borders



# ELIZABETH TAYLOR

A timeless original in *Suddenly Last Summer.*
Presented by the network
that celebrates Hollywood's greatest films every day.

TNT℠

BE AN ORIGINAL WHERE ORIGINALITY COUNTS.
*Call TNT Advertising Sales at (212) 852-6900*

©1992 Turner Broadcasting Sales, Inc. *Suddenly Last Summer.* One of Our Favorite Movies coming in July.

# STERLING

*Silver rings true.*

©1991 Fortunoff

The Continental Sterling Collection exclusively from Fortunoff. Left to right: Legend (forks), Maintenon (spoon), Imperial Crown (fork), Verona (knife), Monte Carlo (spoons).

Silver lets your individual style resound. Strike the right note with the Continental Sterling Collection from Italy. These timeless masterpieces combine the quality of fine craftsmanship with sculpted simplicity of design. Available in America *exclusively at Fortunoff, the heavyweight sterling pieces are in* the large continental size, making them luxurious to hold. And, Fortunoff's 70 year commitment to customer service guarantees your money back if you are not completely satisfied with your purchase. For inquiries about these and hundreds of other sterling patterns, or for a complimentary brochure, call our customer service department at **800-937-4376 ext. 66FF**

*Fifth Avenue and Westbury, NY; Paramus, Wayne and Woodbridge, NJ*

**Sterling Silver**

**The Eternal Element of Style**

**fortunoff**

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on celebration. A current Budweiser spot shows sweaty "Jack" pumping iron, training for a race as he's spurred on by his girlfriend. Only when they leave the gym do we see that Jack is in a wheelchair. After the marathon, when they're celebrating in a bar, his girlfriend asks, "What's next?" "We're sleeping in," Jack replies. The point isn't just that Bud's a beer for everyone; it's that the disabled are sexual beings.

Other times, the ads make social statements: A dramatic black-and-white Esprit ad in the May *Glamour* shows a woman and her crutches. "Judge me by my ability, not my disability," she says. And Tom Harkin's deaf brother touted the former presidential candidate as someone who speaks for people who can't speak for themselves.

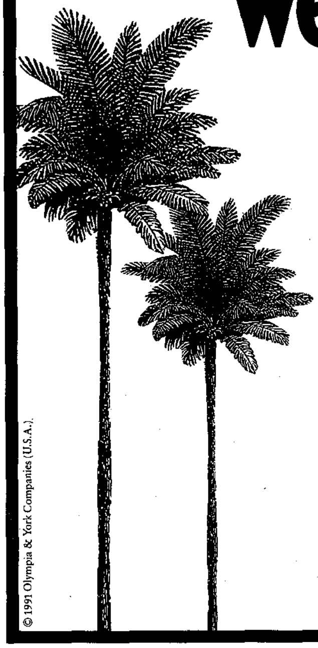
Some spots rely on the disability to demonstrate a product: In a riveting, totally silent AT&T spot, a deaf woman makes her way through a bustling airport to reach a TDD—Telecommunications Device for the Deaf—which she uses to tell her spouse that she's caught an earlier flight home.

Then there are ads that capitalize on a disability in an unsentimental way. In one, quarterback Joe Montana hands Ray Charles a diet Coke instead of the Diet Pepsi he professes to love. In the sitcom *Good & Evil,* now canceled, a disoriented blind man smashed beakers in a laboratory with his cane. "These incidences made fun of a disability in a way that radiated acceptance," says Lyndi Patton, president of HICCUP (Hearing Impaired Consultants Creating Unique Partnerships), who arranges for deaf actors to appear in ads. "In *Good & Evil,* all the characters were lampooned. It was very controversial, but we're at the point now that disabled people are like everyone else," says Patton, who, though not deaf, learned to sign at eight, when she was cast as Helen Keller in a local production of *The Miracle Worker.*

Marketers want to explore using deaf talent, but casting directors are frustrated, says Patton, who provided translators for Dr. Scholl's and AT&T. "A two-minute phone call can take twenty minutes with TDD, and what casting agent even has the equipment or knows sign language to communicate on the set?"

Many more ads now feature disabled people, but viewers don't notice them as much because "they're part of the landscape. We're used to it," says Julie Shaw Cole, whose company publishes *The Disability Rag.* "We'll still see the sappy, let's-pat-ourselves-on-the-back use of disabled that deliberately jerks tears and picks people's pockets. But that should fade as more people with disabilities become merely examples of differentness."

Adds Target's Thacker, "In retailing, we don't like being copied, but this is one area where we hope everyone follows. I don't know who first desegregated advertising to reflect all cultures and races, but the world is better for it." ▬



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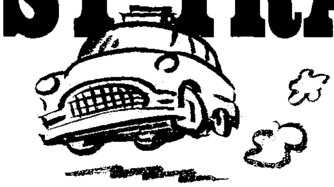


EDITED BY CHRIS SMITH

BRIEF LIVES

## The Globetrotting Gourmet

A WAITER SAILS BY AND practically Frisbees one little pot after another our way: shrimp with tomato, mustard seeds, and garlic; black-eyed peas and corn; teeny wheat puffs and crisp noodles drizzled with sweet, sour, and hot chutneys. And that's just the beginning.

Sitting in Dawat, New York's best Indian restaurant, with Madhur Jaffrey, the woman who probably knows more about Indian food than anyone else in America, I'm thinking to myself: This must be what dining in food-lover's heaven is like.

Starting June 7, Jaffrey will be doing much of the same thing—eating and talking about food—for anyone interested (or hungry) enough to tune into *Madhur Jaffrey's Far Eastern Cookery*, an eight-part series on Channel 13 that's based on her book of the same name. A big hit when it was broadcast several years ago on the BBC, Jaffrey's show seems perfectly timed for American cooks eager to turn up the heat at home (page 36). Unlike Julia's French chef, Madhur's Far Eastern one spends more time out of the kitchen than in it. Over the course of the next two months, Jaffrey treks across eight countries, delivering history, anecdotes, and recipes on how to replicate, say, spicy prawns and cucumber curry (from Malaysia), smoky eggplant in lime sauce (Vietnam), and the best-ever sesame noodles (Hong Kong).

*Trip to bountiful: Madhur Jaffrey at her weekend home.*

"I adore food," Jaffrey says. "But I'm interested in its historical and cultural context, how and why it becomes what it becomes." She was thrilled, for example, to find the tiny Thai village she believes is the birthplace of sushi ("which we consider so quintessentially Japanese"). She got her recipe for pork cooked in bamboo when her driver in Indonesia finally got tired of hearing her try to interview a local in the backseat of his car. The driver turned around and said, "Lady, you want to know how to make pork cooked in bamboo? I'll tell you how to make pork cooked in bamboo."

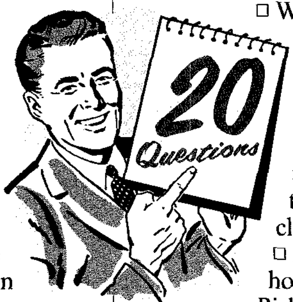
What you won't see is the restaurant just outside Ho Chi Minh City that serves snake ("They skin it, cook it with Chinese herbs, and I must tell you that it was exquisite"), rat, cat, and dog ("It's considered a very macho thing to have dog with drink," she says).

Jaffrey, who was born in India, came to New York in 1958 and is married to violinist Sanford Allen. She has always split her time among cooking (she's a consultant at Dawat), writing (her *Invitation to Indian Cooking* is a classic), and acting (her credits include *Heat and Dust*). Beginning June 7, Jaffrey may have found a rather tasty new blend.

RICHARD DAVID STORY

TWENTY QUESTIONS

☐ WHAT IF ROSS PEROT JUST wants to see his face on our money?
☐ Where had "Mrs." Letterman been—on the Rodney King jury?
☐ Do you get a price break if you sleep with your psychiatrist?
☐ How long will it be before Michael Bolton opens the Soft Rock Cafe?
☐ Isn't that Lady Di checking into the Motel 6 with King Juan Carlos?



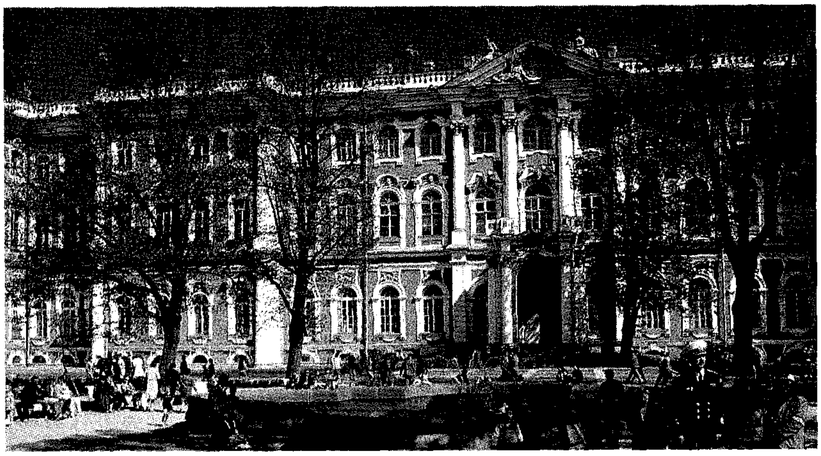
☐ Why do people who think New York is dirty move to farms?
☐ Why do bad things happen to good clothes?
☐ Any more at home like you, Bishop?
☐ Is there a Lawn Doctor in the house?
☐ Why can a thief charge things on my credit card when I can't?
☐ What if this is just a nuclear Indian summer?
☐ Can't Frank Perdue do something about those seagulls out at Kennedy for us?
☐ Are the Young Republicans a youth gang?
☐ Could a Range Rover make it all the way across 14th Street?
☐ What are the chances that Dow Chemical will change its name to Peachy-Keen Products?
☐ Have you ever seen an American automobile in Southampton?
☐ Why will people name their children Tiffany but not Bloomingdale?
☐ Has the Home Shopping Network ever sold a book?
☐ Couch Potato Chips—a million-dollar idea or just a foolish dream?
☐ Don't you want Murphy Brown to name her child "Baby M"?

JIM MULLEN

Photograph by Robin Holland.

ST. PETERSBURG POSTCARD

# BACK TO THE FUTURE



*The Winter Palace in St. Petersburg.*

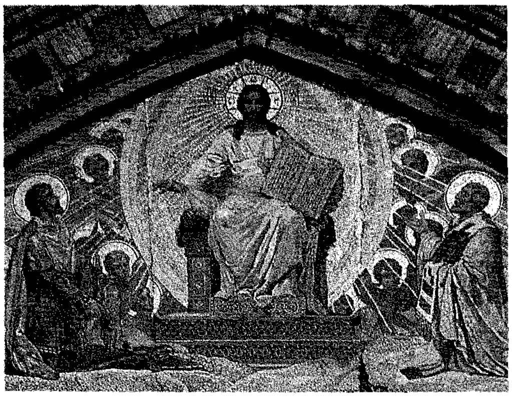
WOULD YOU BELIEVE A STROGANOFF, A Metternich, and a Scherbatoff sitting in the royal box of the ballet in St. Petersburg? Is this the new Russia? Or is it the immensely long lines of stolid-looking people waiting to buy bread? The Russians are engaged in a contradictory struggle to resurrect past glories and overcome present miseries.

I was in St. Petersburg as part of a multinational contingent of 44 to visit this old imperial city (there's even talk of making it Russia's capital again, as it was until 1917). The occasion was the formation of the Stroganoff Foundation, a project under the auspices of the Russian Museum that will restore the Stroganoff Palace.

Helene De Ludinghausen, the directrice of the couture house of Yves Saint Laurent and a descendant of the Stroganoff family, had gathered this diverse group. Like the former U.S.S.R., we represented many tribes and places: South America, North America, Lebanon, France, Italy, and Indonesia. Unlike the Commonwealth of Independent States, we meshed perfectly. Most of us were there for the glorious sightseeing, but some to finally see where their parents and grandparents had lived before being forced to flee from the pogroms or the revolution. A well-known hotelier hoped to buy a palace and refit it for tourists. An internationally known decorator was there to refurbish an apartment in the Stroganoff Palace for use by Helene and her family.

In the sixteenth century, this ancient and distinguished clan hired a mercenary army and crossed the Urals, conquered Siberia, and gave it to the czar. But the Stroganoffs kept the mineral rights and became rich. Theirs was a line that passed unbroken from father to son, producing great benefactors of the arts, military heroes, hardly a black sheep, and, of course, that delicious concoction of beef that bears their name and was invented by the family chef. The Stroganoffs survived the revolution, Helene's mother escaping with a member of the imperial family on a boat sent by the queen of Italy. Now a dynamic octogenarian who lives in Austria, she was in our group—and, by an extraordinary coincidence, so was the helpful Italian monarch's great-granddaughter.

We left Paris in a chartered Aeroflot plane that had been outfitted for Gorbachev. This was no *Capitalist Tool*—it was shabby and cramped. But we made it in time to hear the Russian Orthodox Easter service in the Kazan Cathedral (a Stroganoff gift, which had been returned to the church only a month before). Ironically, the cathedral had been the Communist Museum of Atheism. To my surprise, as religion had been suppressed for so long, the officiating priests were young and the turnout quite large, even though this Mass had not been advertised.



*Detail of the Kazan Cathedral.*

Paradoxes abounded. The Grand Hotel Europe, a former palace, had just been refurbished. It was as efficient and comfortable as any hotel in Europe (we quickly jettisoned our toilet paper, soap, and bottled water). This miraculous establishment was built and is run by the Swedes, but obviously with Russian entrepreneurial approval.

At the St. Alexander Nevsky Abbey, one of the few monasteries allowed to function under communism, Baroness De Ludinghausen and her mother visited for the first time their forebears' graves and were presented with red roses. Outside, the long entrance alley was lined with beggars, once as rare in Russia as monks: mothers with very dirty children, men without limbs, and people who seemed deranged and stared wildly at the foreigners.

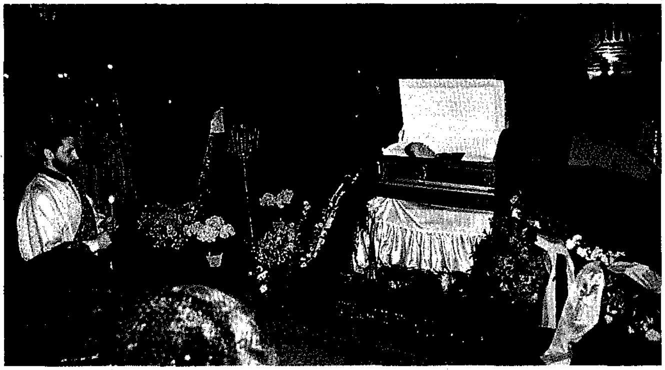
ON THE STREETS, WE WERE BESIEGED BY PEOPLE TRYING TO exchange money, selling caviar for five dollars a tin, hawking army and navy uniforms, selling fur hats and local crafts. We've long been led to believe that there is a glut of rubles, but when I went to a bank to change $300, the day's ruble supply was almost exhausted. It took four women twenty minutes to make the transaction. I left with a shopping bag of money weighing at least three pounds. But amid this economic chaos, a Russian man has optimistically set up shop copying the enamel treasures of Fabergé, the fabled court jeweler.

St. Petersburg's palaces offer similar contrasts. Their pink, blue, green, and yellow façades are enormously impressive, but for the most part, their interiors have been hacked and cubicled into offices. A few have been spared, and others are being restored. The Yusupov Palace is largely intact, and in the room where Prince Felix murdered the "mad monk" Rasputin in 1916, the two figures are eerily re-created in wax.

Of all the palaces, the czar's own are the most remarkable and complete. Somehow, even under the Soviets, the Russians labored over and spent a fortune on these links to the past. The unparalleled treasures of the Winter Palace are lovingly cared for and proudly displayed, but there are many spaces that are still strictly *nyet* for visitors. It took Galina Rostropovich to persuade the guide to allow us to peek into Catherine the

Photographs: top, John Lamb/Tony Stone Worldwide; bottom, Richard Rowan/FPG.

## ST. PETERSBURG POSTCARD



*Old-world pageantry: The grand duke's funeral.*

Great's gold, white, and red theater. Rostropovich, the former opera singer, once a political outcast as the wife of a leading defector, is now a heroine to Russians, as she was to us too. The private apartments of Nicholas and Alexandra, also shown to very few tourists, turned out to be in rather bad Victorian taste with a Russian lilt. We were amazed to find etched on a window overlooking the Neva the words WATCHING THE HUSSAR—MARCH 17, 1902, purportedly written by one of the imperial couple's four ill-fated daughters.

Our evenings, too, were a mélange of glittering past and needy present. In a spanking-new restaurant we devoured a huge Russian smorgasbord (I was wondering how many shopping bags of rubles this would cost an ordinary citizen) while gypsies sang soulfully. Another night we attended a performance of *Swan Lake*, with lavish sets and costumes, in the old Maly Theater, but the company could no longer afford to pay the housing allowance for its prima ballerina, so she will be forced to join another outfit.

So what are we to make of it? While I was there, the price of gas rose seven times. A quite worldly curator of the Hermitage still can't believe she is not being spied upon. And Grand Duke Vladimir Kirillovich Romanov is eulogized by Patriarch Aleksy II of the Russian Orthodox Church in an extravagant funeral Mass. With the blessing of President Yeltsin, he will be interred alongside his Romanov ancestors.

Is all this a Russian revival, or is it Russian roulette?

LOUISE GRUNWALD

## FOOTLIGHTS

# ANGELS WITH FAMOUS FACES

THERE MUST BE SOMETHING in the water that the Naked Angels drink, and that something is probably stardust.

For when this theater group was born, six years ago, few had ever heard of its actors (Rob Morrow, Mary Stuart Masterson, Fisher Stevens) or its writers (Jon Robin Baitz, Frank Pugliese). Then Morrow became a star on *Northern Exposure*, Baitz became a red-hot playwright, and Stevens—well, besides frequent movie and Off Broadway appearances, he became Michelle Pfeiffer's steady. Equal parts sizzle and savvy, the Naked Angels have a way of getting things done.

The sizzle part is accidental. Back in 1986, Morrow, Stevens, and the other founders were simply young actors and writers scrambling for breaks that weren't coming. So, taking their name from John Tytell's book about the Beat generation, the Naked Angels made their own breaks by staging readings, one-acts, "issues projects" (addressing censorship, homelessness, human rights), and—ah, yes—the memorable fund-raisers.

First came the scripted boxing match at Gleason's Gym (at which Eddie Fisher sang the national anthem), then a speakeasy blowout, and, this February at a packed Laura Belle, "The Big Swing," a fanciful burlesque set in a nightclub just after World War II.

*Taylor, Ransom, Stevens, Baitz, Morrow, Tomei, Burdette.*

Back to the sizzle: At "The Big Swing," Madeline Kahn played the singing emcee, Marisa Tomei was Rosie the Riveter, and Matthew Broderick played an assassin; Stevens, Morrow, Baitz, Ron Rifkin, Lili Taylor, Tim Ransom, and Sarah Jessica Parker were among the 40-plus full-fledged and honorary Angels who participated. In the audience were Al Pacino, Matt Dillon, and John F. Kennedy Jr., who is on the Naked Angels' board of directors.

"It doesn't seem like a group of charmed people to me, but I do understand that's how it's perceived," sighs company member Nicole Burdette, who is hard put to explain just how the Naked Angels have become a sort of new, cooler Brat Pack.

"We all wanted to work onstage and basically find a safe place to fail," Stevens says.

But the Naked Angels—both singly and as a group—have met with much success. They've got their own theater on West 17th Street, where they've mounted Pugliese's *Aven'U Boys;* an early version of Baitz's *The Substance of Fire;* and the Michael Greif–directed *Machinal.*

Nights like "The Big Swing," when the whole company comes together, are joyful, familial. With dinner ending and the show about to begin, Marisa Tomei's grandparents were touting *My Cousin Vinny,* which had yet to be released but which they promised would be a hit—a *big* hit. And, of course, true to Naked Angels form, they were right.

STEPHEN J. DUBNER

Photographs: top, Georges De Keerle/Sygma; bottom, Bill Bernstein.

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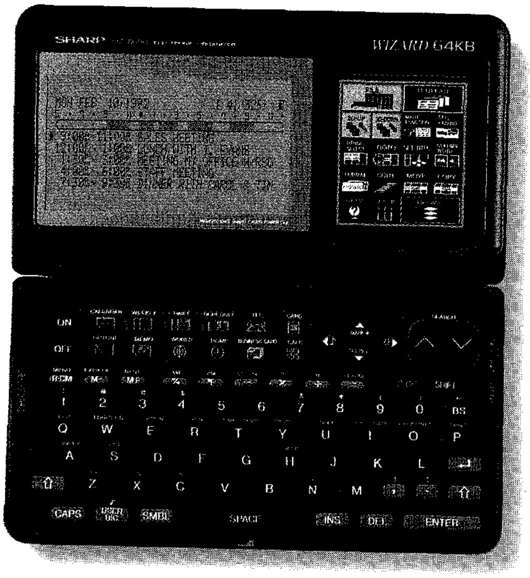
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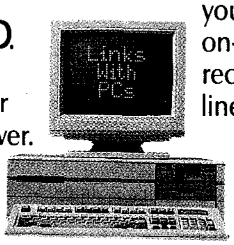
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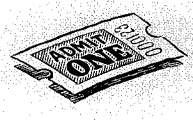
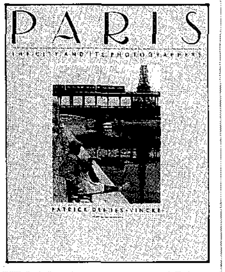
# HOT LINE



## THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



## BOOKS

*Paris, The City and Its Photographers,* Patrick Deedes-Vincke: The greats have documented Paris, and most of them are represented here. (Little, Brown and Company; $35.)

## MUSIC

**Kurt Masur and Samuel Wong conduct Britten's *War Requiem* on May 21, 22, and 23. On Memorial Day, the New York Philharmonic travels to the Cathedral of St. John the Divine, where it will give a free concert.**

## MOVIES

*Night on Earth:* Jim Jarmusch is in very funny, if very inconsequential, form with *Night on Earth.* "Five taxis. Five cities. One night" is how this little goof, starring Winona Ryder, is being described.

## DANCE

**Ah, spring is in the air—and so are quite a few of the very best dancers in the world. At the New York City Ballet, it's the *Goldberg Variations* and *Western Symphony* on May 19; across Lincoln Center, the American Ballet Theatre performs *Coppelia.***

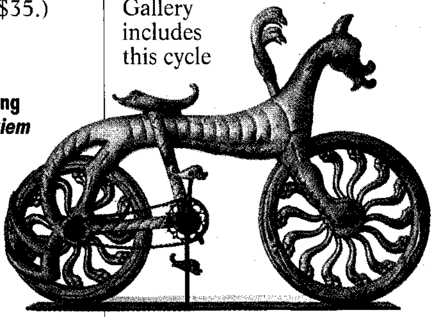
## FASHION

Jackie, are you looking? Big sunglasses are back—like the ones Mrs. Onassis and Audrey Hepburn popularized in the sixties. Morgenthal-Frederics owner Richard Morgenthal says this time around, the glasses are more gogglelike than before.

Peter Ardito

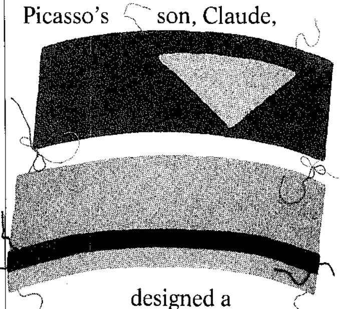
## SHOPPING

In East Hampton: The exhibition of Early American bicycles at the Morgan Rank Gallery includes this cycle from the late 1870s. Fifty years later, it was used in pioneer filmmaker Georges Méliès's legendary *Voyage dans la Lune.* At 4 Newtown Lane.



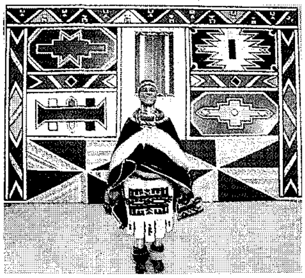
## FURNISHINGS

Picasso's son, Claude, designed a collection of rugs—eight different ones, each in a signed and numbered edition of 50. The entire collection is being sold at Einstein Moomjy (at 150 East 58th Street), and prices range from $3,000 to $12,000.



## RECORDINGS

***Song of Singapore:* This little Off Broadway show—a campy pastiche of Polynesian cocktail-lounge music and humor—has been chalking up one award after another. Most recently, it nabbed a Drama Desk Award for outstanding music. (DRG Records.)**



## SCENES

Comme des Garçons commissioned Esther Mahlangu, a member of the South African Ndebele tribe—famous for its murals and decorative wall ornaments—to paint murals for the store in Tokyo. They're now on view in the New York store.

## TASTINGS

BY ALEXIS BESPALOFF

**A recent tasting of Long Island wines included several excellent Chardonnays; all go well with seafood. Two, from Peconic Bay ($12) and Bedell Reserve ($15), show an elegant hint of fruit and light toasty notes; two 1989s, from Palmer and Pindar Reserve ($12), have a richer taste.**

## ASK GAEL

*I'm in a downtown mood and hungry.*

No one has bothered to train the serving crew yet, but already brand-new Félix is luring savvy munchniks to West Broadway and Grand for sprightly modern fare à la Park Bistro. In addition to frisée salad and vegetable lasagna, delicious chicken and savory lamb chops, expect to see a lot of very pretty people. At 340 West Broadway; 431-0021.

Andrew Garn

## TELEVISION

**Couch-potato alert: Sit back and settle in. Monday night is the end of the line—for this season, at least—for *Murphy Brown* (CBS; 9 P.M.) and *Northern Exposure* (CBS; 10 P.M.)**

## THEATER

*Marvin's Room,* the funniest, saddest, and most poignant drama of the season, has lost none of its appeal now that it's moved into larger quarters at the Minetta Lane. It's a brilliant balancing act between the macabre and the hilarious.

## VIDEOS

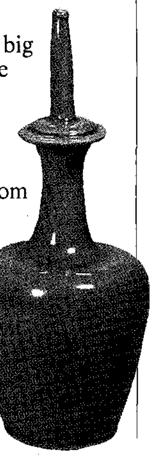
*JFK* (Warner Bros.; $92.95): The hoopla revolving around Oliver Stone's film made for the big Hollywood controversy of the year. You're now free to rehash it all in the comfort of your own living room.

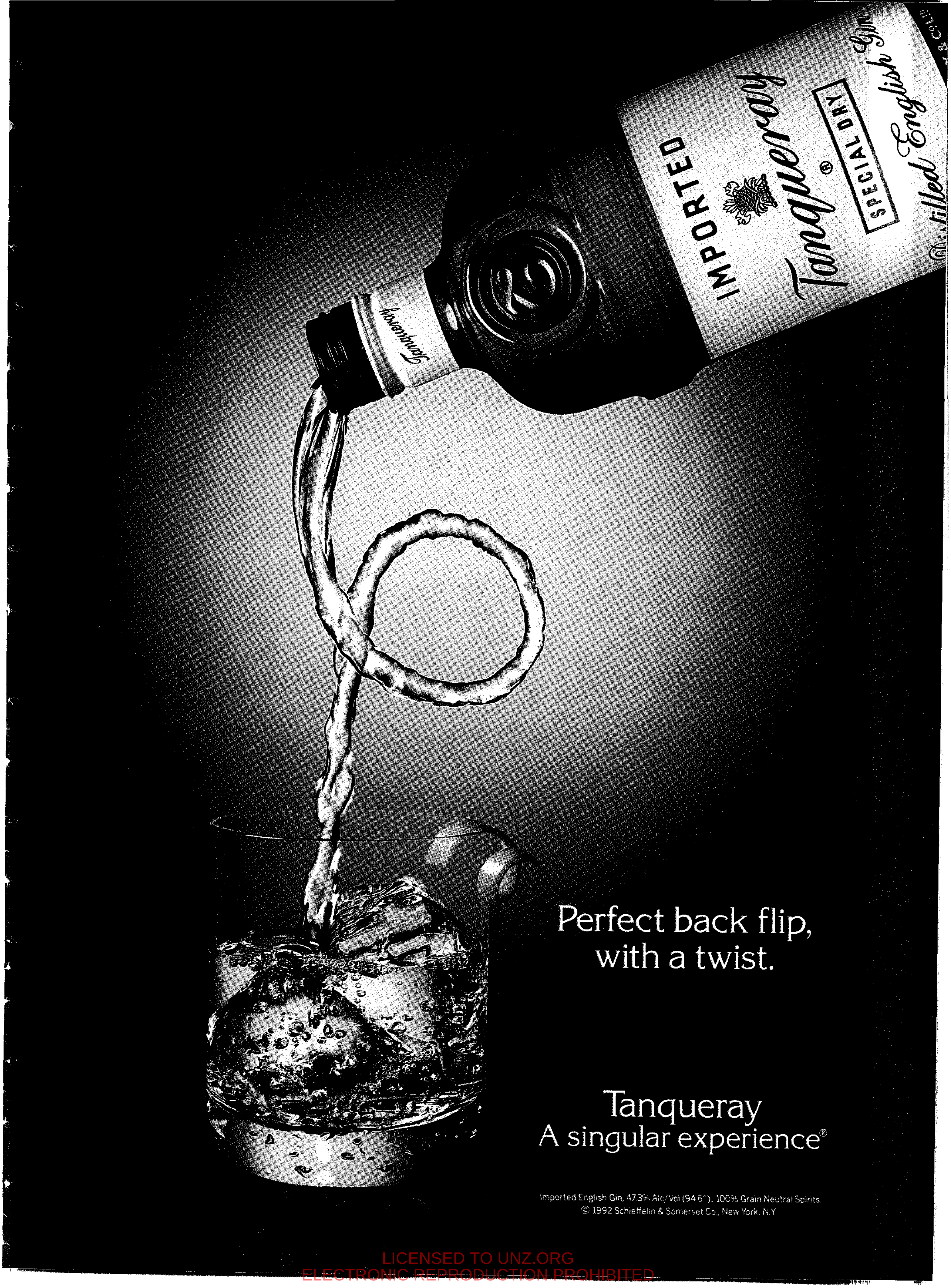
'THE BEST MOVIE OF THE YEAR'
KEVIN COSTNER
JFK

## ART

**Weddings, cocktail parties, and all sorts of remarkable and *unremarkable* gatherings are the subject of *"Multiple Exposure: The Group Portrait in Photography."* The contributors include Garry Winogrand and Elliot Erwitt. At the Zabriskie Gallery.**

The Metropolitan's big show is Renaissance painter Andrea Mantegna, but on a more intimate scale, there are antique ceramics from Korea. The 114 pieces, from the tenth through nineteenth centuries, include teapots and incense burners.

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Tanqueray
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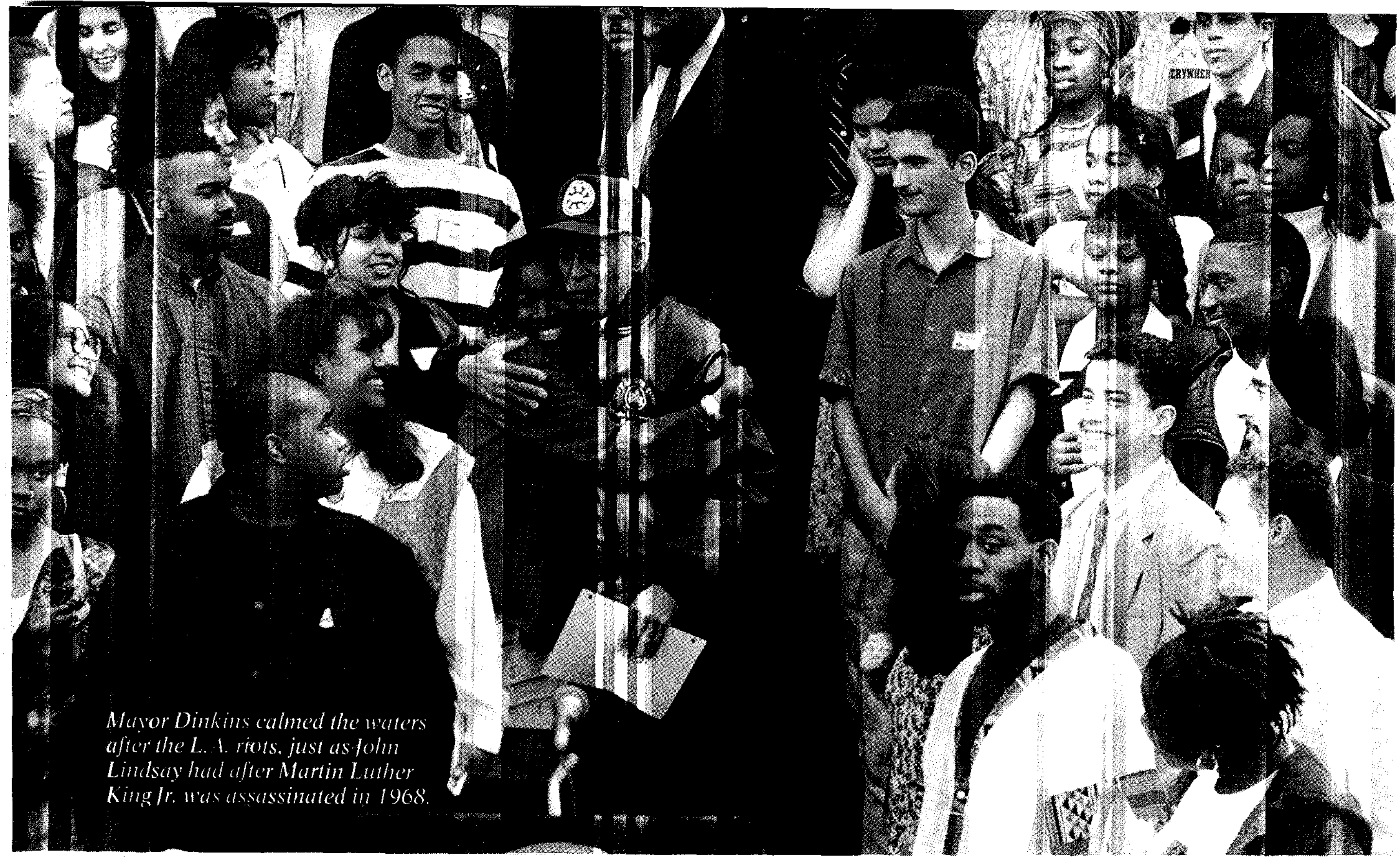


*Mayor Dinkins calmed the waters after the L.A. riots, just as John Lindsay had after Martin Luther King Jr. was assassinated in 1968.*

Nanine Hartzenbusch/New York *Newsday*

# AIR DINK

UPI/Bettmann

# INS

## Avoiding an L.A. Meltdown, the Mayor Catches a Break

### BY ERIC POOLEY

"MAYOR!"

"*Yo, Dinkins!*"

"Mayor! Way to go!"

"*Daaaave! Awwww-riiight!*"

Looking pleased but nonplussed, David Dinkins found himself in an unfamiliar position the other day, at the center of a grasping, worshipful, multicultural throng in Jamaica, Queens: black, white, Asian, Latino, none heckling, some awed, all trying to thank the mayor—*this* mayor—for his leadership these past weeks. To tell him how happy they were that New York hadn't gone up in flames. How glad they were that he hadn't been run out of town on a rail after all. How nice it was that *another* city was suddenly the worst place in America to live.

"That was the mayor! He kissed my daughter!"

It was the kind of giddy street poll that Ed Koch used to relish, the kind that Dinkins has rarely been able to enjoy. But it sprang from a brand of euphoria that's notoriously short-lived—a pleasant diversion, really, from the numb deathwatch that municipal governance has become: the sad wait for the next round of service cuts, the costly posturing of union settlements, the brave reforms proposed but never enacted. The city was tired of all that, thirsty for good news, and the mayor provided some. He had been lucky, he had done well, and now he was making the most of it.

In early May, for the third of his periodic week-long photo-ops in the outer boroughs, Dinkins did his first successful campaigning of the nineties. The contrast to past Borough Weeks was stark. In Brooklyn, two students had been shot dead just before the mayor arrived at Thomas Jefferson High School. In the Bronx, he'd been feuding with borough president Fernando Ferrer. But in Queens—a borough that went for Rudolph Giuliani in 1989—he suddenly owned the place, gliding from ribbon-cutting ceremony to rubber-chicken dinner, from school to housing project, hugging kids and repeating bad jokes and announcing new programs.

Outside J. Horn Furniture on Jamaica Avenue, Marty Becker stopped washing the plate-glass window and rushed over to shake Dinkins's hand. "I expected big trouble after the King verdict," he said, gesturing at the big glass pane. "This window could be gone. This *store* could be gone. I give him credit."

Most of the town has been giving him credit, and not just for keeping the peace. There was the happy shock of a $455-million budget surplus, and the luxurious ongoing dispute among Dinkins, Mario Cuomo, schools chancellor Joseph Fernandez, and MAC chairman Felix Rohatyn over how to spend a $200-million MAC surplus in 1994. There was the IRS announcement that Dinkins hadn't broken the law with his 1986 stock transfer to his son, and the mayor's return to good health after a bout with diverticulitis. No less important, there was sunshine on the cherry blossoms in Central Park, miraculous play-off victories by the Knicks and Rangers (*that* euphoria turned out to be short-lived, too), and the lucrative prospect of the Democratic Convention in July.

"David is in the unique position of becoming a brand-new mayor," says City Council speaker Peter Vallone. "Queens treated him like a conquering hero; he didn't get this response there, *ever.* If he keeps producing, he'll get re-elected."

Vallone, of course, is a shameless optimist. "The good news is just a blip," says another insider who is not Andrew Stein. "A happy little blip that will soon be forgotten."

Maybe so, but for a moment, New York did seem like a pretty nice place to be, and Dinkins was happy to accept the credit. In truth, he probably had only a bit more to do with keeping the peace than he did with New York's winning those hockey and basketball games, but politics is illusion—the appearance of control over wild and restive forces. Dinkins did his level-headed best, displaying the specific gravity that won him this job. His calm gaze into the TV cameras on the awful panicked Friday after the verdict—like his community cops and calls to clergy and increase-the-peace corps—didn't *prevent* rioting (mobs don't consult with mayors, cops, or clergy before cutting loose), but it doesn't matter. He is the mayor; he'd take the blame, so he gets the credit. Everything broke his way: He helped muzzle some of the louder activists, for example, though it didn't hurt that two of the loudest—Al Sharpton and Vernon Mason—seem to be going mainstream anyway.

The mayor won the round—and used the momentum to launch a week of shuttle diplomacy in Washington, promoting the quaint notions of "urban agenda" and increased federal aid, and leading the "Save Our Cities–Save Our Children" march this past weekend.

A reporter tipped his hat: "You're on a roll, aren't you?"

The mayor responded with an old pol's sage smile. "It'll end," he said.

IT ALMOST CERTAINLY WILL—FAR TOO MUCH STANDS BETWEEN now and the election: more service cuts and recessionary pain, even before *last* year's cuts are fully felt; two summers that could turn long and hot, as they say. This summer is already tense, and the coming convention that will be a lightning rod for protest, legitimate and otherwise. Pundits like to say that L.A. was a steam valve, and maybe it was—for L.A. But any city can blow at any time, given the right *local* circumstances; we don't need to import our racial incidents from the West. Happily, New York has often fared better than other cities when rioting breaks out, avoiding full-scale conflagration, whether because some neighborhoods riot in freeze-frame every day, or because New York's disparate communities rub together all the time (creating friction and smallish conflicts that *do* let off steam), or because we had the right mayors—John Lindsay and Dinkins—at the right times.

All of which explains why the mayor's worst critics and surest opponents were content to let him enjoy his first streak of good news since Hell Week in October 1990, when his administration went *kerplooey* over a teachers' raise, cop hiring, layoffs, and the first billion or so in budget cuts.

"In a time of disturbance, everyone supports the mayor," says Giuliani. "He deserved real credit, and given where he was last winter, I expected him to have some good news around now anyway. It started before L.A., and it's coming at the expense of Andrew Stein."

"David is entitled to his moment in the sun," says Stein, the City Council president (who, incidentally, was invisible after the King verdict). Stein launched his mayoral campaign last winter with a glittery birthday bash that stuffed $2 million into his war chest—but hurt him by drawing attention to his flouting of campaign-contribution limits. The kind of people who attended Stein's party—the money men who had given up on Dave and were trying to choose between Andy and Rudy—are now taking another grudging look at the mayor.

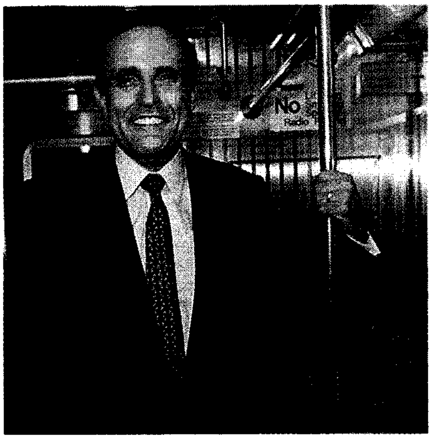
"David looks good, so Andy's got a problem," says realtor Donald Zucker, who raised money for Dinkins in 1989, became unhappy with him in 1990, and now feels drawn back. "Andy thought he was a shoo-in, and he isn't. I'm constantly running into people who feel this way. We voted for David because we thought he could ease racial tensions. He has; we're appreciative. But the economy fell off a cliff. That wasn't his fault, but he wasn't *handling* it. People wrote him off, but now he's pulling it back together. His budget looks good. Crime is down. Real-estate taxes have been frozen. He hit his stride. It's been a *big* learning curve."

"The L.A. riots are the best thing that ever happened to David," says Sandy Frucher, the former Battery Park City Authority president now at Olympia & York. "For the first time, people had a real frame of reference to judge him by, and they realized, 'Hey—he ain't that bad.' "

The sea change has had an effect on City Hall morale. "There's a sense of having been underwater for two years," says one aide, "and now finally coming up and getting a gasp of air. It's nice not to be drowning for a change. What a shock."

THAT VIEW IS SHARED BY MORE THAN A FEW businesspeople around town, smart folk who are frankly surprised that the mayor got through it all. "Here's the question none of us could answer," says one. " 'Is the guy f---ed up, or has he run into a set of circumstances that would make *anyone* seem f---ed up?' All things being equal, the answer was both."

Dinkins did have an extraordinary run of bad luck—a summer 1990 street-crime wave culminating in the subway murder of Utah tourist Brian Watkins; an endless recession robbing the city of 357,000 private-sector jobs in three years and sending revenues down the drain; white flight and spiraling social-service costs; the federal government's departure from urban America. It was a climate that called for allocating losses—not an easy task for a mayor who came into office promising to allocate services to the poor. Fiorello La Guardia might have had trouble looking good.



*Dinkins's good news is bad news for mayoral rivals Andy Stein (left, with son Jake and Shirley MacLaine at the birthday fund-raiser) and Rudolph Giuliani.*

But Dinkins's stewardship didn't exactly help. He seemed to view most crises as *perception* problems. His fondness for tennis and tuxedos misled people into thinking he wasn't working hard. His stubborn, deliberate style seemed like stasis when the city craved dynamism. He had trouble pushing good ideas that didn't originate with his people. City Hall was too often filled with the sound of clashing gears, as two competing groups—advocates, led by Bill Lynch, and mechanics, led by Norman Steisel—had trouble making politics and government mesh. The public-relations apparatus of the first press secretary, Albert Scardino, managed to put a negative spin on whatever happened.

Despite all that, the short-term fiscal stewardship wasn't bad. After some disastrous missteps the Dinkins team settled down and got better at budgetary minutiae. "They navigated the downside without deficit spending," says Frucher, "reduced services without crippling the city, withstood the anger of various constituencies. Even the spin operation is much better," thanks to Scardino's successor, Leland Jones.

The latest budget, announced in detail last month, won some praise. Thanks to conservative 1991 revenue projections, the city had $455 million more than expected and used it to avoid balancing the budget through fiscal legerdemain. Harvey Robins in the Office of Operations—the outfit charged with streamlining government, cutting overtime, taking away precious limousines—came up with $189 million in productivity savings. Though Dinkins will be forced to cut another $222 million this year, he was pleased to announce the planned opening of twenty community-based health-care centers, the restoration of five-day-a-week library hours (though that now looks shaky), and the expansion of a program that uses schools as neighborhood centers. It made people forget, for a moment, all the services they won't be getting.

Dinkins has made earnest inchworm progress, but he's been unable to make the most important leap—wrestling down the size of the bloated government he runs. When three years of "rightsizing" ends after fiscal 1993, the city work force will be smaller by only about 10,000—5 percent of the total. For political reasons, the rate of attrition has been slowed—a thousand this year, a few hundred next—until after the election.

"It's looking just like the recovery in the seventies," says Ray Horton of the Citizens Budget Commission. "They haven't changed how government is run; they've just made it smaller during hard times so they can ratchet it back up later. They're freezing the beast until the weather gets warmer, then bringing it back to life."

There have been only the most modest attempts at merging and purging agencies (thirteen separate economic-development agencies, for example, were consolidated into two). The 1994 budget calls for deficit spending—and ignores a likely pay raise for 200,000 city workers now without a contract (a 2 percent raise would cost about $250 million a year). The notion of actually *rethinking* this madness—as guru David Osborne suggests, and cities across the country are trying—is just chin music in New York. There are whiffs of it here and there, nothing more. Underneath the hope and hype of the mayor's new goodwill, nothing has been done about the city's most fundamental problems.

"The good news," says Horton, "is nonrecurring good news."

The debate over what to do with 1994's $200-million MAC surplus tests the depth of these waters. Rohatyn, Cuomo, Fernandez, and the City Council would like to see the money spent on education; Dinkins wants to use it to improve productivity and cut costs throughout government, using gain-sharing, early retirement, and other incentives. The debate has focused on schools—are you *for* or *against* education?—obscuring an important point: Rohatyn and the rest have lost all confidence in the city's ability to extract concessions from the unions.

"I'm extremely skeptical," says Rohatyn, "because two years of bloody warfare have produced absolutely nothing."

The unspoken fear is that a good chunk of the $200 million will end up in labor's pocket but buy nothing in return—a pre-election bonus to a group whose support the mayor needs. Dinkins bristles at the thought: "Nobody is talking about *giving* this money away," he says. "We're talking about using it

Photographs: left, Allan Tannenbaum/Sygma; right, Nola Tully/Sygma.

*Violence in Crown Heights in August 1991.*

as a carrot to finance new intitiatives, some of them in education." But the administration has been known to feed carrots to the unions without getting anything back.

**RECKONING** **"I know the mayor didn't create these problems," said one woman in Jamaica. "But he should see the reality."**

"It has to change," Rohatyn says, and says, and says. "Restructuring operations, cutting the costs of delivering services—it can only be done by changing the way the city and the unions do business."

If Dinkins doesn't address that (and a few other monsters, like civil-service work rules that make it impossible for managers to punish or reward), there won't be any money to apply the kind of vision expressed, for example, in Andrew Cuomo's homeless-commission plan, which the Mayor's Office was paying lip service to last week. "It's a great program," says one mayoral adviser, "but we can't afford to implement it—we don't have the money."

"It's a revenue-*neutral* plan," says one commission source. "But it calls for radical restructuring of HRA—and they simply don't want to challenge these institutions. They're wedded to a process that can't work."

INSTEAD OF WORRYING ABOUT THAT, THE MAYOR WAS planning to march on Washington this past weekend—a well-intentioned effort to restore federal aid by bringing down the 1990 federal budget agreement's "fire wall" between domestic and defense spending, and using defense cuts to save the cities. Dinkins aides have been spitting out breakdowns of the $33.7 billion in aid New York *would have* got if federal spending had continued at 1981 levels—as if the Reagan years could somehow be erased. All of this would seem quixotic and more than a little sad, if not for L.A. "All that burning and destruction," says Dinkins, "may help get something moving again. I hope so."

Every city dweller hopes so—but few have any confidence that it will happen.

Right now, no one really believes in government's ability to solve problems, at any level. The loss of faith may be strongest in neighborhoods that need help the most—among people who know firsthand what kind of services the city delivers.

In the drizzle outside the South Jamaica Houses, a group of 50 people seemed ready to give Mayor Dinkins the coolest reception of his whole celebratory Queens Week. The Housing Authority had spent two weeks cleaning the grounds for the mayor's visit—bleaching stained concrete steps, raking grass, planting seed, putting up a nice WELCOME sign—but this group wanted the mayor to know what life here is *really* like.

"I'll give the man a piece of my mind—this place doesn't work, and he should hear it," said Dorothy Delores Turner, 41, who has lived in these projects for 30 years. She raised two daughters here, and helped the elder get out of the projects and into a house and career of her own. "Shooting all the time, drugs, same old story," she said. "I couldn't get out, but I got her out. I know the mayor didn't create these problems, and I know he can't solve them—but he should see the reality."

"He's not interested in the reality," said Glen Reid, an unemployed 29-year-old with an LA RAIDERS cap and an advanced sense of the absurd. "He's about illusion—like the illusion that he kept the peace after Rodney. He's a tranquil-type person, no doubt, but I know some people that smashed the doughnut-shop windows on Sutphin Boulevard that night—they weren't interested in Rodney, or the mayor, or doughnuts. They just wanted to get busy. The rest of us couldn't be bothered raising hell about something as far away as L.A. We've got problems of our own."

Then the mayor's car pulled up, and the crowd surged forward to meet it. Leaving their problems and angers and common sense behind, they became another grasping, worshipful throng.

"It's the mayor! Let me hug him!"

"He kissed my daughter—*I'll never wash her face again!*"

Even Glen Reid put aside his skepticism, tried on a wide smile, and jumped into the crowd.

"Everybody loves a parade," he said. ■

Photograph by Nina Berman/Sipa.

SUMMER ENTERTAINING

# Hot & Spicy

BY GILLIAN DUFFY

These days, there's a **chili** in every pot. Perhaps an election year always **heats things up,** but suddenly, even the kitchen is ablaze. It's banish the bland and turn up the fire with **spices** and **salsas** and exotic fare from the **Caribbean,** the **Far East,** and **Mexico.** On the following pages, five talented chefs, all experts in **hot and spicy,** show how to keep the temperature rising this summer (recipes, page 52). From Tommy Tang's **barbecued chicken** to Christopher Idone's **Jamaican rabbit stew,** these dishes—and the drinks to go with them—should give a **punch** to any summer fête.

PHOTOGRAPHED BY
**KARI HAAVISTO**

STYLIST: PETER FRANK
FOOD STYLING: RICK ELLIS & ASSOCIATES
TEXT: RICHARD DAVID STORY
RECIPE TESTER: RODNEY MADDEN

*Platter, Fortunoff; double bowl, Espiritu; ice bucket, Craft Caravan; salt and pepper shakers, Civilisation; flatware, Driade; glasses and swizzle sticks, Henri Bendel. Photographed at the Long Island house of Howard and Katia Read.*

CARIBBEAN LUNCH FOR 6

## Christopher Idone and Helen McEachrane

**COOKING CARIBE**

JAMAICAN BEEF PATTIES

▲

FÉROCE D'AVOCAT (SALT COD AND AVOCADO)

▲

SMOTHERED RABBIT WITH RICE AND BEANS

▲

FROZEN KEY LIME MOUSSE

# Island Fling

It's the **hot tropical beat** of the Caribbean that calls to **Christopher Idone,** who co-founded the catering outfit Glorious Food and has come to epitomize sophisticated city dining. Here, Idone offers a primer to **cooking Caribe**—also the name of the new cookbook he wrote with islander **Helen McEachrane.** Tasty **finger foods** like Jamaican beef patties with curried pastry and **one-pot stews** like the smothered rabbit served with rice and red beans are the backbone of **island life.** And velvety salt cod mashed with avocado is sure to be a **hit** on this island as well.

*Plate and napkins, Bergdorf Goodman; glasses, Wheeler Seidel.*

SALT COD AND AVOCADO

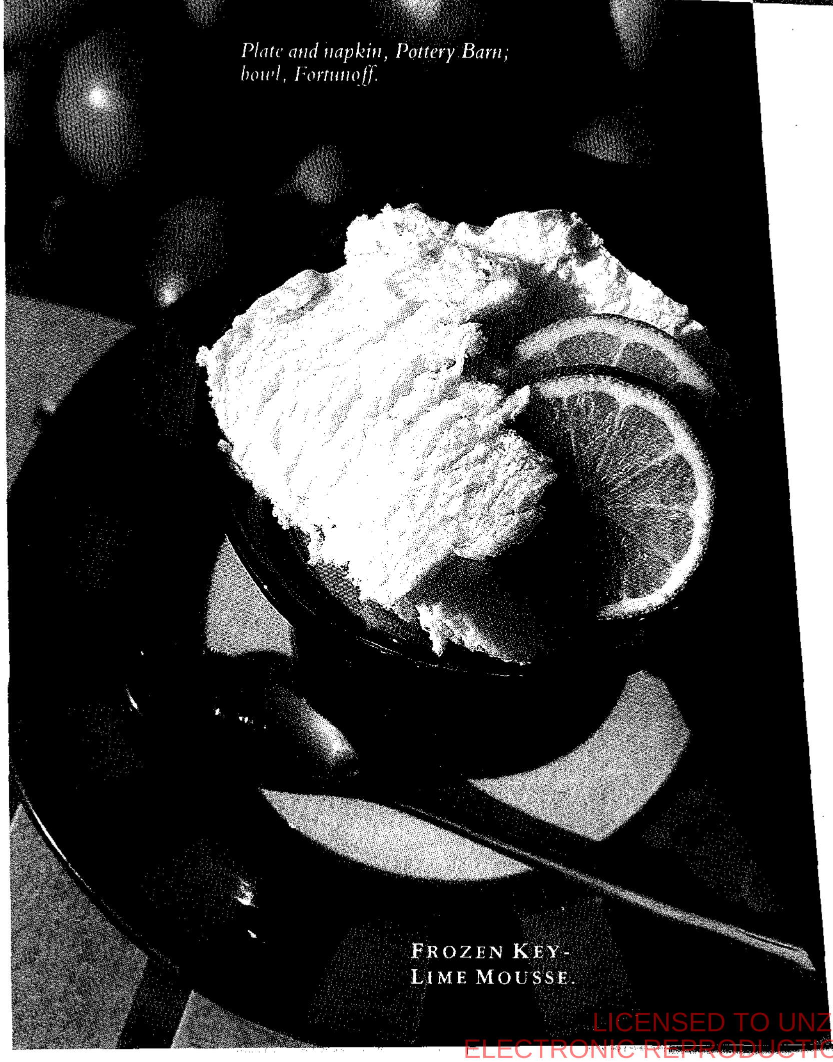
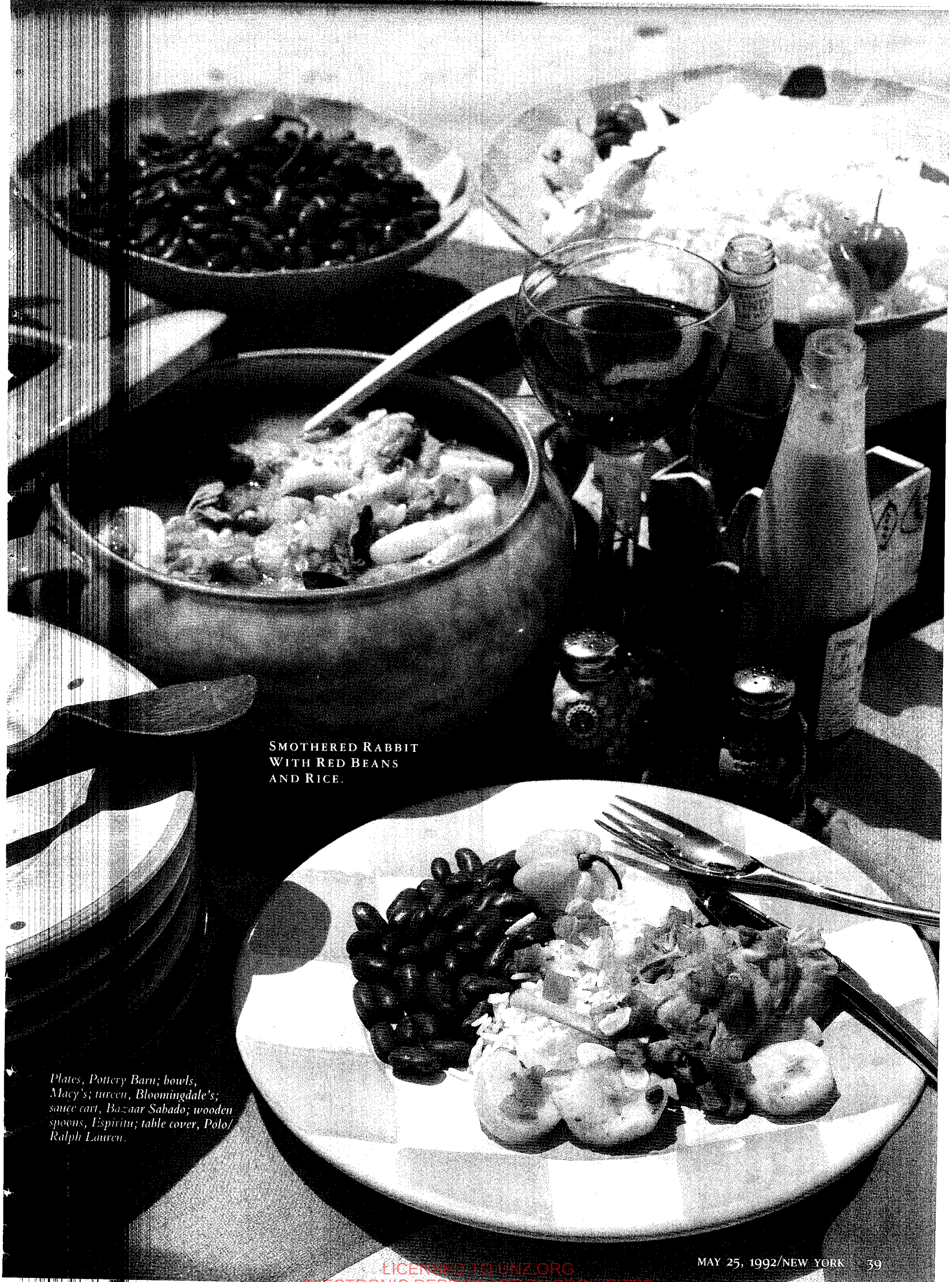


*Plate and napkin, Pottery Barn; bowl, Fortunoff.*

FROZEN KEY-LIME MOUSSE

ILLUSTRATED BY ROBERT KOPECKY

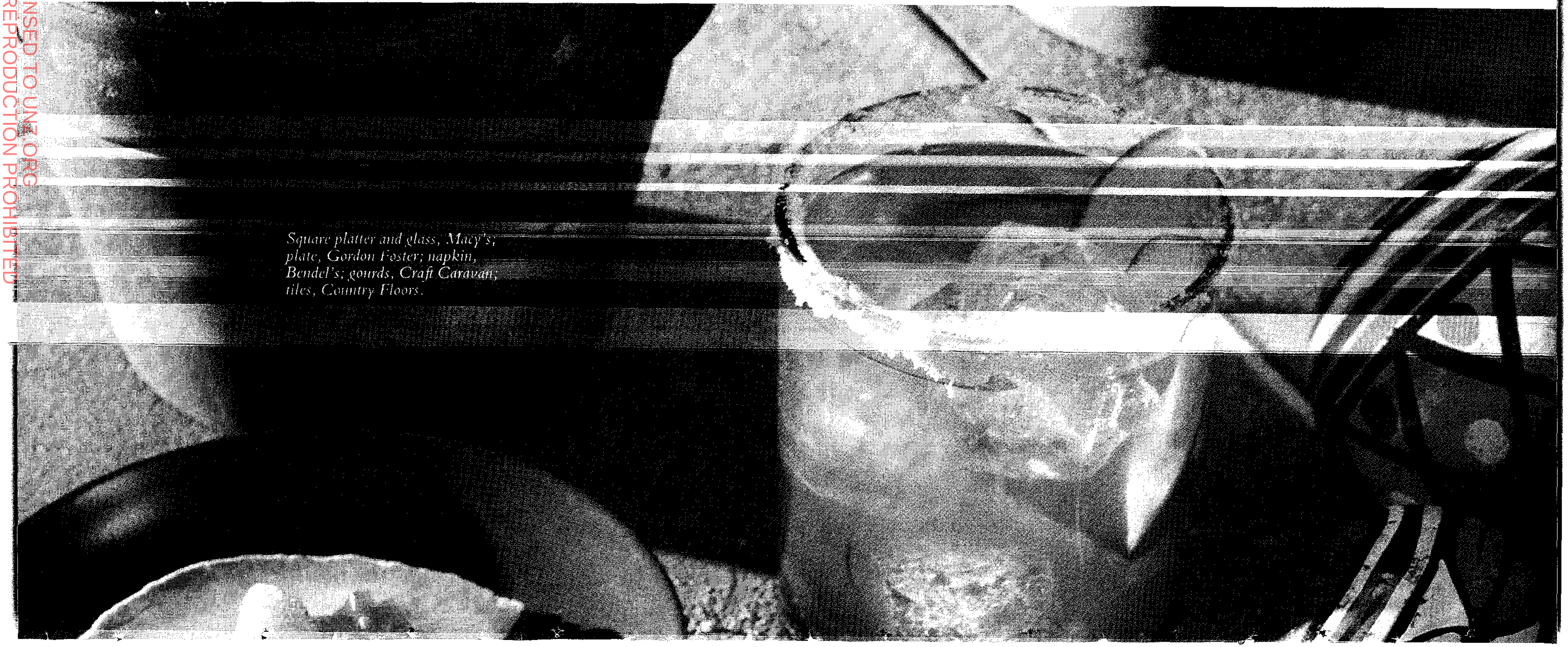


SMOTHERED RABBIT WITH RED BEANS AND RICE.

*Plates, Pottery Barn; bowls, Macy's; tureen, Bloomingdale's; sauce cart, Bazaar Sabado; wooden spoons, Espiritu; table cover, Polo/Ralph Lauren.*

# Tortilla Feats

After watching designer pizzas take over America, Mesa Grill's **Bobby Flay** started asking himself: Why couldn't the quesadilla work the same **magic** with a little spin from the **Southwest?** So out went the tired old Monterey Jack and refried beans, and in came **jazzy new combos** full of flavor and bite: shrimp and cilantro, corn and zucchini, even smoked salmon and caviar. Flay's classy little quesadillas are perfect **hors d'oeuvre** for a cocktail buffet—but they also can act as the centerpiece for a swell **last-minute supper,** served along with a simple green salad and a crisp summer white.



*Square platter and glass, Macy's; plate, Gordon Foster; napkin, Bendel's; gourds, Craft Caravan; tiles, Country Floors.*

## QUESADILLA COCKTAIL PARTY

## Bobby Flay

**MESA GRILL**

SMOKED-SALMON-AND-DILL QUESADILLA WITH DILL SOUR CREAM AND SALMON CAVIAR

▲

GOAT-CHEESE-TOMATO-AND-BASIL QUESADILLA WITH TOMATO-AND-BASIL SALSA

▲

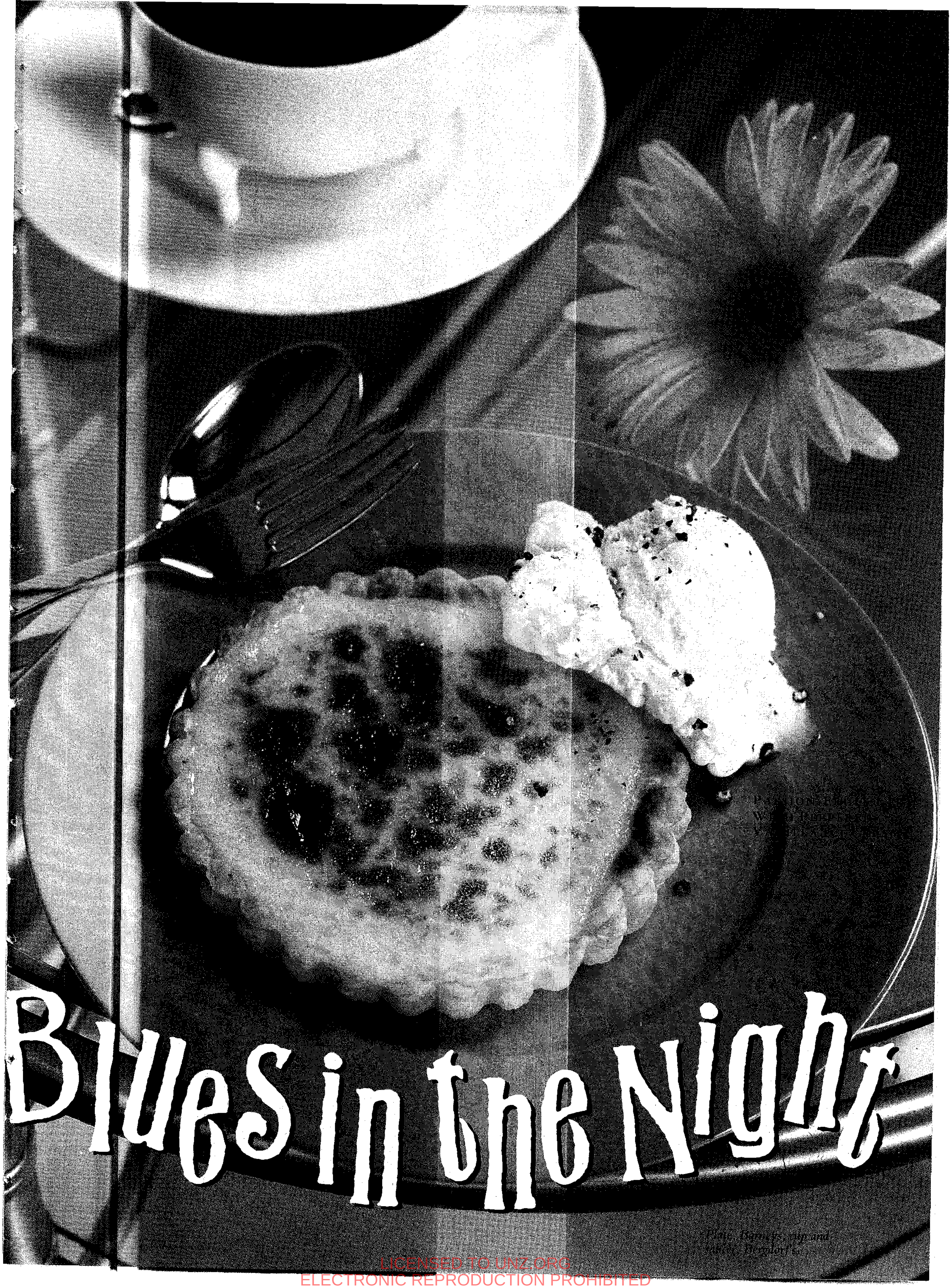
CORN-AND-ZUCCHINI QUESADILLA WITH AVOCADO RELISH AND TOMATO SALSA

▲

SHRIMP-AND-CILANTRO-PESTO QUESADILLA

*Flatware, Fortunoff; glasses and napkins, Barneys New York; marbles, Bergdorf's.*

Seared Bluefish With Charred Tomatoes, Pepper Relish, and Basil Oil.



# Blues in the Night

PASSION FRUIT [illegible]
W[illegible]
V[illegible]

Plate, Barneys; cup and saucer, Bergdorf's.

Edward Brown has spent lots of time in the **sun,** which is why eating at Tropica in the Pan Am Building can be the next best thing to a **winter vacation.** Brown obviously loves **spices** and **seafood** and **tropical fruits,** and he understands how to combine them in unusual ways. His Key West dinner starts with a **gutsy** conch chowder, and a papaya-mint dressing spikes a salad of **jicama** and **mizuna.** The main course is bluefish fillets, seared and served with tomatoes, peppers, and a **splash** of basil oil. And for dessert, it's passion-fruit tarts and vanilla ice cream topped—**surprise!**—with a grind of **pepper.**

**KEY WEST DINNER FOR 4**

## Edward Brown

**TROPICA**

**SPICY CONCH CHOWDER**

▲

**BABY MIZUNA LEAVES AND JICAMA WITH PAPAYA-MINT DRESSING**

▲

**SEARED MARINATED BLUEFISH WITH CHARRED BEEFSTEAK TOMATOES, PEPPER RELISH, AND BASIL OIL**

▲

**PASSION-FRUIT TARTS WITH PEPPERED ICE CREAM**

*Chargers and salt and pepper shakers, Bloomingdale's; bowls, plates, and coffeepot, Barneys; copper candle holders and vase, Fifty/50; large candle holder, Modern Age; tray and fruit bowl, David & Company; Warren McArthur furniture from Nicholas and Shaunna Brown.*

Spicy Conch Chowder.

**RANCH BREAKFAST FOR 8**

## Zarela Martinez

ZARELA

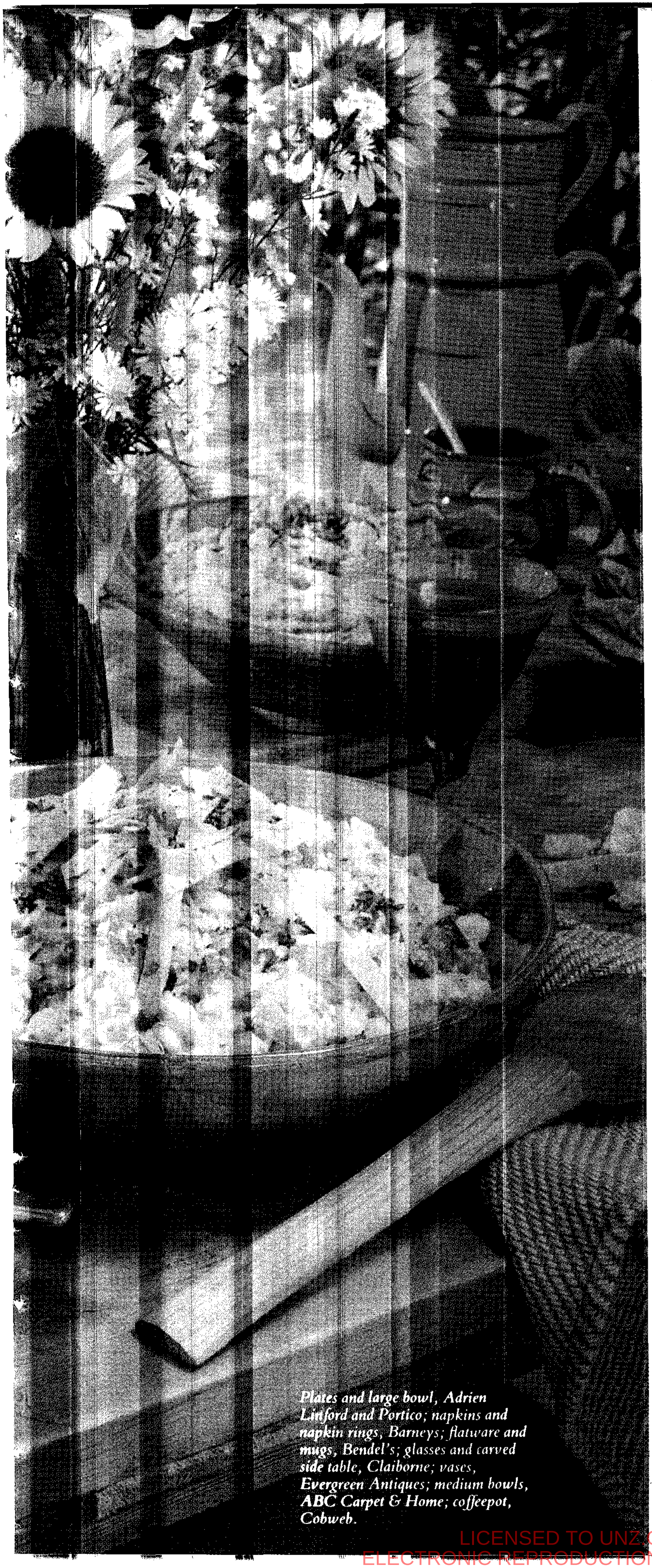
HUEVOS A LA MEXICANA (SCRAMBLED EGGS WITH SALSA)

PAPAS CON CHORIZO (POTATOES WITH HOMEMADE MEXICAN SAUSAGE)

FRIJOLES REFRITOS (REFRIED BEANS)

TORTA DE ELOTE (SAVORY CORN BREAD)

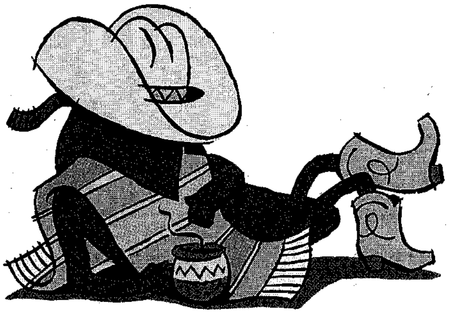
POACHED QUINCE

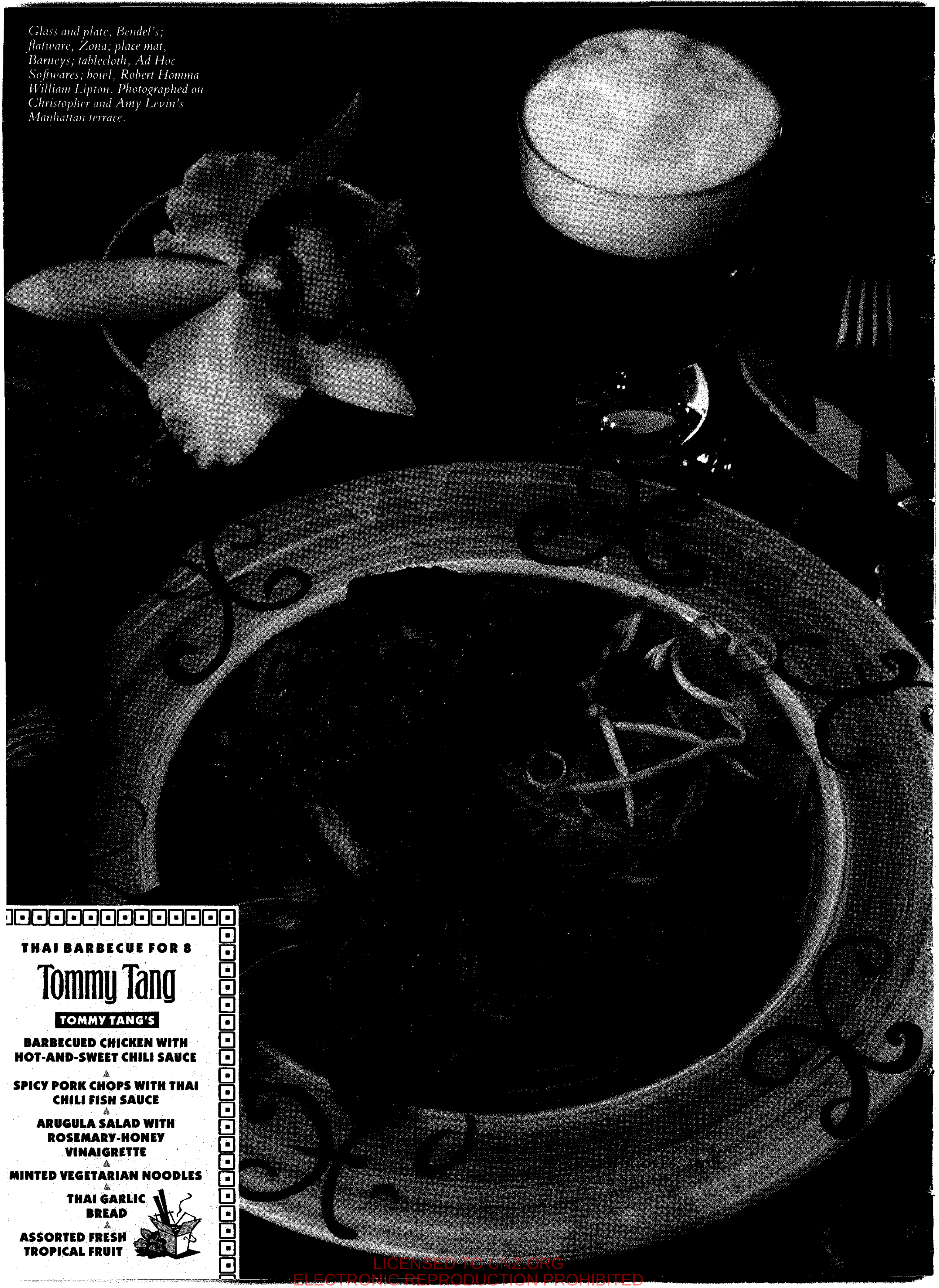


*Plates and large bowl, Adrien Linford and Portico; napkins and napkin rings, Barneys; flatware and mugs, Bendel's; glasses and carved side table, Claiborne; vases, Evergreen Antiques; medium bowls, ABC Carpet & Home; coffeepot, Cobweb.*

# The Joy Of Mex

For anyone who ever thought breakfast was a snooze, **wake up.** **Zarela Martinez,** who was raised on a ranch in **Mexico** and now runs her own successful Second Avenue restaurant, says it's not only a meal to **stick to the ribs** but one to **excite the senses.** She still remembers what it takes—from a platter of scrambled eggs with a **peppery salsa** to her own homemade sausage and crispy potatoes. One bite and you'll be hooked on breakfast **south-of-the-border-style.**





*Glass and plate, Bendel's; flatware, Zona; place mat, Barneys; tablecloth, Ad Hoc Softwares; bowl, Robert Homma William Lipton. Photographed on Christopher and Amy Levin's Manhattan terrace.*

**THAI BARBECUE FOR 8**

## Tommy Tang

**TOMMY TANG'S**

**BARBECUED CHICKEN WITH HOT-AND-SWEET CHILI SAUCE**

▲

**SPICY PORK CHOPS WITH THAI CHILI FISH SAUCE**

▲

**ARUGULA SALAD WITH ROSEMARY-HONEY VINAIGRETTE**

▲

**MINTED VEGETARIAN NOODLES**

▲

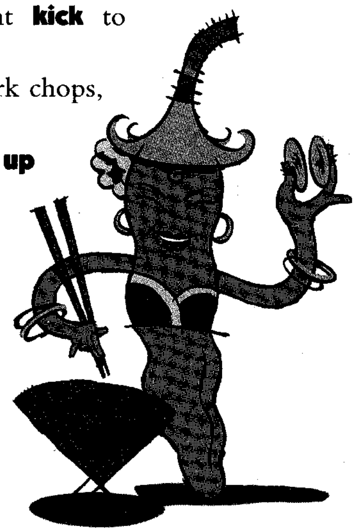
**THAI GARLIC BREAD**

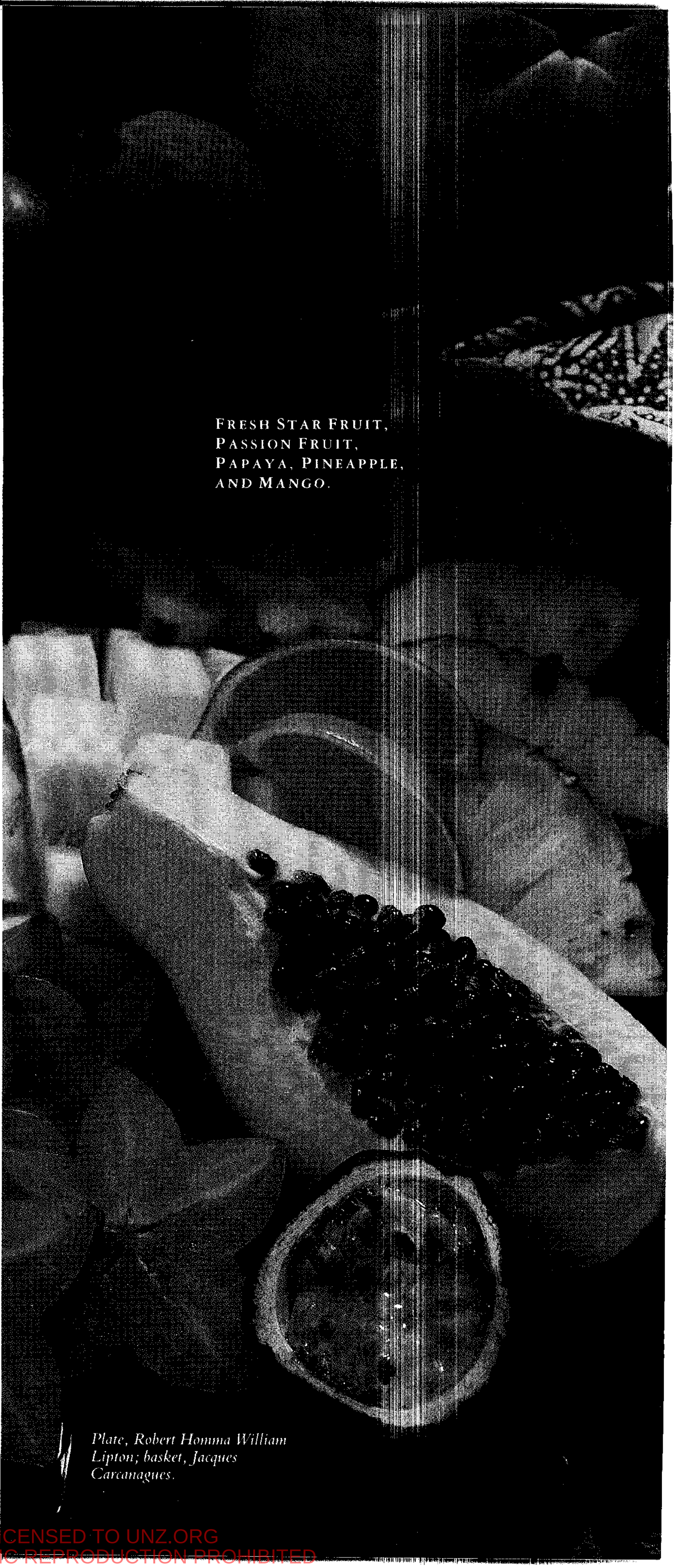
▲

**ASSORTED FRESH TROPICAL FRUIT**

# Thai One On

**T**ommy **Tang,** who has restaurants on Melrose Avenue in West Hollywood and Greenwich Street in TriBeCa, creates his own style of **modern Thai cuisine**—which, by the way, is what he called his cookbook. In the barbecue menu here, he's kept things **familiar** but with a **twist.** The chicken is served with a **hot-and-sweet** chili sauce, Thai chili fish sauce gives a piquant **kick** to juicy grilled pork chops, and mint **livens up** his take on pasta primavera. **Thai it,** you'll like it.





FRESH STAR FRUIT, PASSION FRUIT, PAPAYA, PINEAPPLE, AND MANGO.

*Plate, Robert Homma William Lipton; basket, Jacques Carcanagues.*

### GINGER BEER

*(Cooking Caribe)**

COMBINE 4 TO 6 OUNCES MINCED GINGER AND 3½ CUPS SUGAR IN A LARGE GLASS BOTTLE OR EARTHENWARE JAR. ADD 4 CUPS OF BOILING WATER, AND STIR UNTIL THE SUGAR DISSOLVES. STIR IN THE GRATED ZEST AND JUICE OF A LARGE LIME, AND LET THE MIXTURE COOL. COVER THE CONTAINER, AND LEAVE IT IN A WARM PLACE FOR 5 TO 8 DAYS, STIRRING THE CONTENTS WITH A WOODEN SPOON ONCE A DAY. WHEN THE BEER IS FIZZY, STRAIN IT, POUR IT INTO SCREW-TOP BOTTLES, AND CHILL. IT WILL KEEP IN THE REFRIGERATOR FOR 3 DAYS (SERVES 8 TO 10).

### TROPICA COCKTAIL

*(Tropica)*

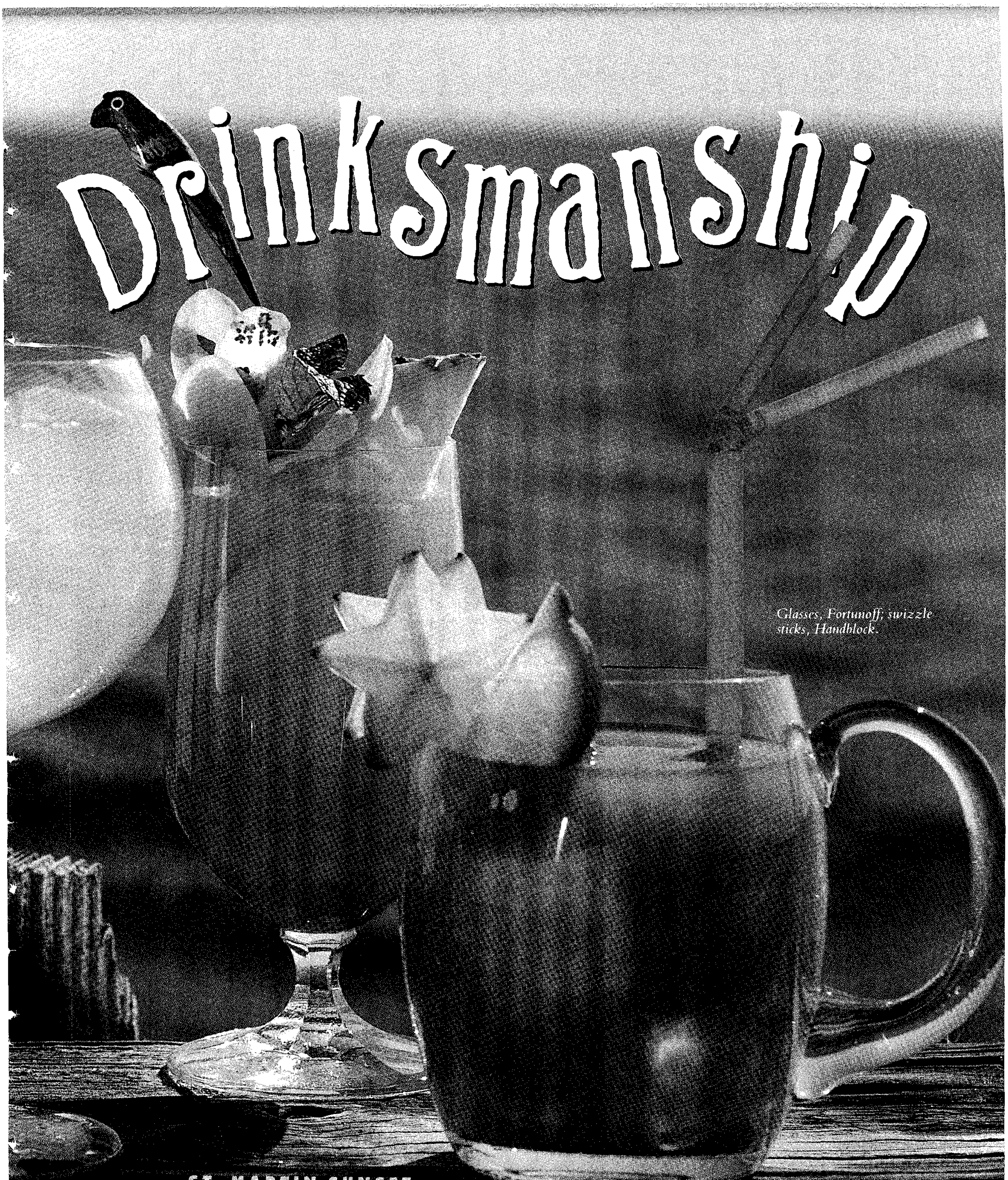
1½ OUNCES LIGHT RUM, ½ OUNCE TRIPLE SEC, 7 OUNCES PINEAPPLE JUICE, ½ OUNCE SOUR MIX , AND A SPLASH OF GRENADINE (SERVES 1).

### CARIBBEAN FIZZ

*(Cooking Caribe)**

COMBINE ¼ CUP LIGHT RUM, 1 CUP PINEAPPLE JUICE, 1 TABLESPOON FRESH LIME JUICE, 1 TABLESPOON SUPERFINE SUGAR, AND 1 TEASPOON ANGOSTURA BITTERS. FILL 4 GLASSES HALFWAY WITH MIXTURE, AND TOP OFF WITH CLUB SODA OR SELTZER.

# Drinksmanship



Glasses, Fortunoff; swizzle sticks, Handblock.

### ST. MARTIN SUNSET

*(Tropica)*

COMBINE 1 OUNCE LIGHT RUM, 1 OUNCE DARK RUM, 5 OUNCES PINEAPPLE JUICE, AND 2 OUNCES FRESH GRAPEFRUIT JUICE IN A GLASS, THEN GENTLY DRIZZLE A LITTLE GRENADINE DOWN ONE SIDE (SERVES 1).

### GUAVA PUNCH

*(Cooking Caribe)**

2¼ CUPS PINEAPPLE JUICE; 2 CUPS GUAVA JUICE, NECTAR, OR PURÉE; ¼ CUP FRESH LIME JUICE; ¾ CUP MEDIUM-DARK RUM; AND 4 DASHES ANGOSTURA BITTERS (SERVES 5).

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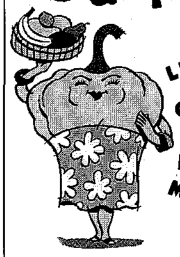
# Hot Tips

## Caribbean



LUNCH FOR 6

CHRISTOPHER IDONE AND HELEN MCEACHRANE

### JAMAICAN BEEF PATTIES

| | |
|---|---|
| 1 | tablespoon vegetable oil |
| ½ | pound lean ground beef |
| ½ | medium onion, chopped |
| 1 | clove garlic, minced |
| ⅓ | fresh hot chili pepper, seeded and minced |
| 1 | scallion (including some green), minced |
| 2 | teaspoons curry powder |
| ¼ | teaspoon ground cumin |
| 1 | teaspoon dried thyme |
| | Salt and freshly ground black pepper to taste |
| 3 | tablespoons coarse dry bread crumbs |
| ⅓ to ½ | cup fresh or canned beef or chicken stock |
| 1½ | cups all-purpose flour |
| 1¼ | sticks unsalted butter or margarine, cut in bits |

Make filling: In a medium skillet, heat oil over medium heat. Add beef, onions, garlic, chili pepper, and scallions. Sauté, stirring constantly, until mixture gives up its moisture, about 8 minutes. Add 1 teaspoon curry powder, the cumin, thyme, salt, pepper, bread crumbs, and stock; reduce heat, and simmer, stirring often, for 20 minutes. Filling should be moist but not wet. Set aside to cool.

Make pastry: Sift flour, remaining curry powder, and ¼ teaspoon salt into a large bowl. Work in butter with your fingers until mixture is consistency of coarse cornmeal. Add ¼ cup ice water, 1 tablespoon at a time, until dough just holds together. Cover, and refrigerate for 1 hour.

Preheat oven to 400 degrees. On a lightly floured board, roll out pastry about ⅛ inch thick. Using a round cookie cutter 4 inches in diameter, cut pastry in about 18 disks. Place 1 tablespoon filling slightly off center of each round. Moisten edge of pastry, and fold over to form a half-moon; seal by pressing with tines of a fork. Place patties on a lightly greased baking sheet, and bake until golden brown, about 30 minutes.

### FÉROCE D'AVOCAT

*(Salt cod and avocado)*

| | |
|---|---|
| ½ | pound dried salt cod |
| ½ | cup white-wine vinegar |
| 1 | small onion, finely chopped |
| 1 | clove garlic, minced |
| 6 | scallions (including some green), chopped |
| 1 | fresh Scotch bonnet or other hot chili pepper, cored, seeded, and minced |
| ¼ | cup peanut oil |
| 1 | large ripe avocado |
| | Juice of 1 lime |

Place cod in a nonreactive pot, and cover with cold water. Add vinegar; cover, and set aside overnight.

Prepare a charcoal fire, or preheat broiler. Remove fish from vinegar water, and pat dry with paper towels. When coals or broiler is ready, cook fish for 3 to 4 minutes on each side. When fish is cool enough to handle, shred with a fork into fine bits.

In a medium bowl, mix fish with onions, garlic, scallions, and chili pepper. Add oil, and blend thoroughly. Peel avocado, and mash into fish mixture along with lime juice. Serve at room temperature.

JAMAICAN BEEF PATTIES.

### SMOTHERED RABBIT

| | |
|---|---|
| 1 | 2½-pound rabbit, cut in serving pieces |
| 10 | cloves garlic, thinly sliced |
| 1 | cup dry sherry or amber rum |
| 2 | teaspoons minced fresh oregano (or 1 teaspoon dried) |
| ⅛ | teaspoon cayenne pepper |
| | Salt and freshly ground black pepper to taste |
| ¼ | cup olive oil |
| 1 | medium onion, chopped |
| 2 | ripe tomatoes, peeled, seeded, and chopped (or 1 cup canned plum tomatoes) |
| 1 | medium green bell pepper, cored, seeded, and chopped |
| 1 | medium red bell pepper, cored, seeded, and chopped |
| ½ | fresh Scotch bonnet or other hot chili pepper, cored, seeded, and minced |
| 2 | cups fresh or canned chicken stock |
| ½ | cup dry white wine |
| 2 | ripe plantains, peeled and sliced in ½-inch rounds |

Plate, Macy's; tray, Pottery Barn.

**2 tablespoons capers, drained**

In a large bowl, mix rabbit pieces with garlic, sherry, oregano, cayenne, salt, and pepper. Cover, and refrigerate for 2 hours.

In a large, heavy casserole, heat oil over medium heat. Add onions, and sauté until translucent. Add tomatoes, bell peppers, and chili pepper, and simmer for 10 minutes. Add rabbit, its marinade, stock, and wine, and bring to a boil. Skim, and reduce heat. Cover, and simmer for 1½ hours.

Add plantains, and cook for 15 minutes more. Add capers, and continue cooking until rabbit is fork-tender. Serve with rice and black or kidney beans.

### FROZEN KEY-LIME MOUSSE

**½ cup fresh Key-lime juice or lime juice**
**1½ teaspoons unflavored gelatin**
**3 eggs, separated**
**⅔ cup sugar**
**Grated zest of 1 lime**
**Salt**
**1 cup heavy cream**

Put lime juice in a nonreactive double boiler over medium heat, and stir in gelatin. When gelatin has dissolved, set mixture aside to cool.

In a large bowl, beat egg yolks with ⅓ cup sugar until mixture is smooth and lemon-colored. Fold in lime-gelatin mixture and lime zest; set aside.

In bowl of an electric mixer, beat egg whites with a pinch salt. Gradually add remaining sugar, and beat until whites form stiff, glossy peaks.

Gently but thoroughly, fold a large spoonful of beaten whites into lime mixture. Whip heavy cream to fairly firm peaks. Fold remaining egg whites and whipped cream into lime mixture. Do not overblend.

Pour into 6 ramekins or a shallow pan, and freeze until firm, about 2 hours. Mousse can be made a day ahead.

*(Recipes adapted from* Cooking Caribe, *© 1992 by Christopher Idone and Helen McEachrane, by permission of Clarkson N. Potter.)*

Quesadilla
COCKTAIL
PARTY
BOBBY FLAY
MESA
GRILL

### SMOKED-SALMON-AND-DILL QUESADILLA WITH SALMON CAVIAR

**3 6-inch flour tortillas**
**1 cup grated Monterey Jack cheese**
**1 cup grated white Cheddar cheese**
**2 tablespoons chopped red onion**
**2 tablespoons chopped fresh dill**
**Salt and pepper to taste**
**4 thin slices smoked salmon**
**Dill sour cream (recipe below)**
**2 teaspoons salmon caviar**

Preheat oven to 450 degrees. Place 2 tortillas on an ungreased baking sheet. Sprinkle each with cheeses, onions, dill, salt, and pepper. Stack one tortilla on top of the other, and cover with remaining tortilla. Bake until tortillas are slightly crisp and cheese has melted, 8 to 12 minutes.

Cut quesadilla in quarters. Garnish with smoked salmon, dill sour cream, and salmon caviar, and serve hot.

A QUARTET OF QUESADILLAS.

### DILL SOUR CREAM

**½ cup sour cream**
**2 tablespoons chopped fresh dill**
**Salt and pepper to taste**

Combine all ingredients, cover, and refrigerate. Serve at room temperature.

### GOAT-CHEESE-TOMATO-AND-BASIL QUESADILLA

**3 6-inch flour tortillas**
**½ cup grated Monterey Jack cheese**
**2 cups crumbled goat cheese**
**2 tablespoons chopped red onion**
**½ cup shredded fresh basil**
**Salt and pepper to taste**
**Tomato-and-basil salsa (recipe below)**

Follow instructions for smoked-salmon-and-dill quesadilla (above), substituting basil for dill. Garnish with tomato-and-basil salsa, and serve hot.

### TOMATO-AND-BASIL SALSA

**1 medium tomato, seeded and diced**
**1 tablespoon diced red onion**
**1½ teaspoons minced seeded jalapeño**
**1 tablespoon balsamic vinegar**
**¼ cup shredded fresh basil**
**½ tablespoon olive oil**
**Salt and pepper to taste**

Combine all ingredients, cover, and refrigerate. Serve at room temperature.

### CORN-AND-ZUCCHINI QUESADILLA

**3 6-inch flour tortillas**
**1 cup grated Monterey Jack cheese**
**1 cup grated white Cheddar cheese**
**2 tablespoons diced red onion**
**1 jalapeño, seeded and minced**
**1 cup julienned zucchini**
**¾ cup fresh corn kernels**
**Salt and pepper to taste**
**Tomato salsa (recipe below)**
**Avocado relish (recipe below)**

Follow instructions for smoked-salmon-and-dill quesadilla (above), substituting jalapeño, zucchini, and corn for dill. Garnish with tomato salsa and avocado relish, and serve hot.

### TOMATO SALSA

**1 medium tomato, seeded and diced**
**1 tablespoon diced red onion**
**1½ teaspoons minced seeded jalapeño**
**1 tablespoon fresh lime juice**
**1½ teaspoons ancho-chili powder (available at Hot Stuff)**
**Salt and pepper to taste**

Follow instructions for tomato-and-basil salsa (above).

### AVOCADO RELISH

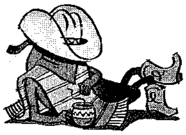
**1 ripe California avocado, diced**
**1 tablespoon diced red onion**
**1 tablespoon minced seeded jalapeño**
**1 tablespoon fresh lime juice**
**1 tablespoon chopped cilantro**
**Salt and pepper to taste**

Follow instructions for tomato-and-basil salsa (above).

### SHRIMP-AND-CILANTRO-PESTO QUESADILLA

**3 6-inch flour tortillas**
**1 cup grated Monterey Jack cheese**

Large round platter, Macy's; salsa bowl, Dan Levy Studio; plate and oblong platter, Gordon Foster; bird candle holder, Pottery Barn; toy car, Boca Grande Arts & Crafts.



**1 cup grated white Cheddar cheese**
**3 tablespoons cilantro pesto (recipe below)**
**Salt and pepper to taste**
**3 tablespoons olive oil**
**½ teaspoon ancho-chili powder (available at Hot Stuff)**
**4 large shrimp, peeled and deveined**
**2 teaspoons sour cream**

Preheat oven to 450 degrees. Place 2 tortillas on an ungreased baking sheet. Sprinkle each with cheeses, 2 tablespoons cilantro pesto, salt, and pepper. Stack one tortilla on top of the other, and cover with remaining tortilla. Brush top tortilla with 1 tablespoon olive oil, and sprinkle evenly with ancho powder. Bake until tortillas are slightly crisp and cheese has melted, 8 to 12 minutes.

Meanwhile, heat remaining olive oil. Season shrimp with salt and pepper, and sauté for 2½ minutes on each side.

Cut quesadilla in quarters. Garnish with remaining pesto, the shrimp, and sour cream, and serve hot.

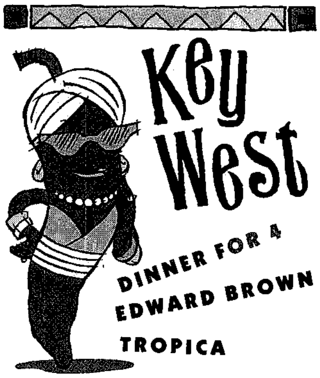
BABY MIZUNA LEAVES AND JICAMA WITH PAPAYA-MINT DRESSING.

Glass plate, Fifty/50.

## CILANTRO PESTO

**1 cup cilantro leaves**
**2 teaspoons pumpkin seeds**
**1½ teaspoons fresh lime juice**
**1 teaspoon minced garlic**
**1 tablespoon grated Parmesan cheese**
**Salt and pepper to taste**
**¼ cup olive oil**

In a food processor, blend all ingredients except olive oil. While processor is running, slowly add olive oil. Cover pesto, and refrigerate. (Will keep in refrigerator for 2 to 3 days.)



## SPICY CONCH CHOWDER

**½ pound conch meat (available at Central Fish Market), trimmed of all dark tissue**
**3 tablespoons finely diced Spanish onion**
**1 green bell pepper, cut in ½-inch dice**
**1 red bell pepper, cut in ½-inch dice**
**8 fresh okra, cut in ½-inch dice**
**1 christophine (chayote), cut in ½-inch dice**
**2 tablespoons olive oil**
**1 teaspoon minced garlic**
**1¼ teaspoons minced ginger**
**2 tablespoons sweet paprika**
**3 tablespoons tomato paste**
**7 plum tomatoes, seeded and coarsely chopped**
**½ cup white wine**
**3 cups fish stock**
**3 cups chicken stock (may substitute all fish stock)**
**2 tablespoons soy sauce**
**3 tablespoons kecap manis (Indonesian thick sweet soy sauce), available at Adriana's Bazaar and Dean & DeLuca**
**1 tablespoon sambal (red chili paste), available at Adriana's Bazaar and Dean & DeLuca, or Tabasco to taste**
**Juice of 1 lime**
**2 heaping tablespoons chopped cilantro**

Put conch meat in a food processor, and chop finely. In a soup pot over medium heat, sweat onions, peppers, okra, and christophine in olive oil until translucent. Add garlic, ginger, paprika, and tomato paste, and cook for 5 minutes. Add tomatoes and wine, and reduce by a third.

Put stock in a large bowl, and whisk in conch meat to separate it. Add to soup pot; bring to a boil, then simmer gently, uncovered, for 45 minutes. Just before serving, stir in remaining ingredients.

## BABY MIZUNA LEAVES AND JICAMA WITH PAPAYA-MINT DRESSING

**1 papaya, peeled, ½ of it diced**
**6 mint leaves**
**1 teaspoon honey**
**3 drops Tabasco**
**2 teaspoons lime juice**
**1 teaspoon rice vinegar**
**Salt and pepper to taste**
**4 handfuls baby mizuna leaves (available at Balducci's) or 2 bunches arugula**
**½ jicama, peeled and cut in thin strips**

At least 30 minutes before serving, make dressing: Combine undiced papaya, mint, honey, Tabasco, lime juice, vinegar, salt, pepper, and 5 tablespoons water in a food processor, and blend for 2 minutes.

Toss mizuna, jicama, and diced papaya with dressing, adding more salt if necessary.

## MARINATED BLUEFISH FILLETS

**¼ cup soy sauce**
**2 tablespoons olive oil**
**½ jalapeño**
**1 teaspoon white pepper**
**2 stalks lemongrass, chopped and crushed**
**2 cloves garlic, smashed**
**¼ cup kecap manis (available at Adriana's Bazaar and Dean & DeLuca)**
**Greens from 1 bunch scallions, cut in ½-inch slices**
**6 basil leaves, torn in large pieces**
**4 6-to-8-ounce bluefish fillets, preferably from small fish**
**Charred beefsteak tomatoes (recipe below)**
**Pepper relish (recipe below)**
**Basil oil (recipe below)**

An hour before using, prepare marinade by combining first 9 ingredients. Ten minutes (no longer) before cooking, marinate fish.

Film a cast-iron skillet with olive oil. When skillet is very hot, sear fillets on both sides until dark brown (if fish is getting too black, finish in a preheated 400-degree oven). Place 2 tomato slices on each plate, and top with a fillet. Spread fillet with pepper relish, and surround with basil oil.

## CHARRED BEEFSTEAK TOMATOES

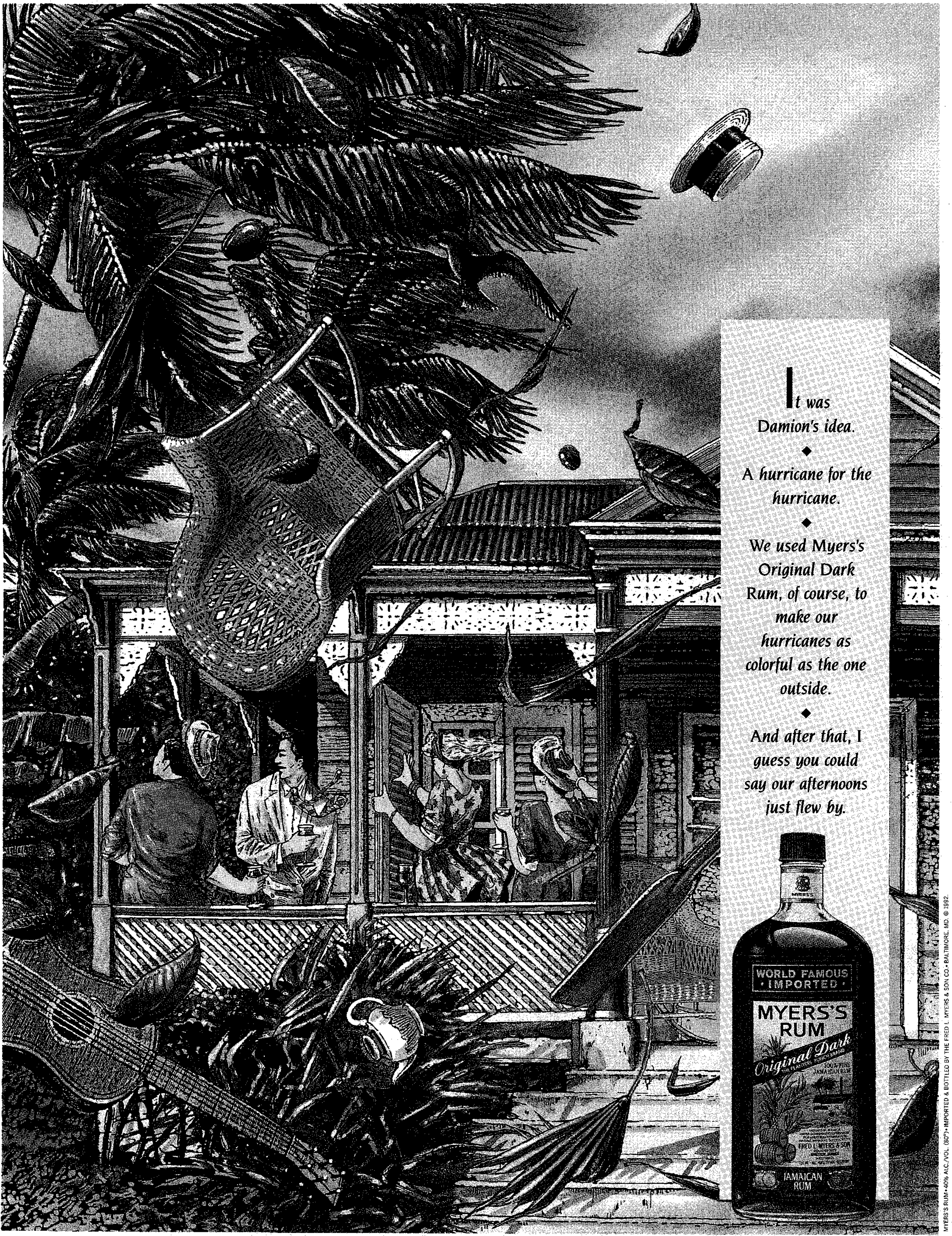
**2 beefsteak tomatoes, each cut in 4 thick slices**
**3 tablespoons olive oil**
**2 tablespoons chopped fresh thyme**
**Salt and pepper to taste**

Marinate tomatoes in olive oil and thyme for about 30 minutes; remove from marinade, and season with salt and pepper. In a very hot cast-iron pan, sear briefly on both sides until charred.

## PEPPER RELISH

**2 tablespoons ground cumin**
**2½ tablespoons cracked coriander seeds**
**1 tablespoon olive oil**

# EVERY AFTERNOON AT 3 WE HAD A HURRICANE.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It was
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◆

A hurricane for the
hurricane.

◆

We used Myers's
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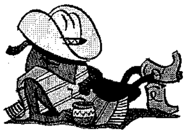
make our
hurricanes as
colorful as the one
outside.

◆

And after that, I
guess you could
say our afternoons
just flew by.

MYERS'S RUM • 40% ALC./VOL. (80°) • IMPORTED & BOTTLED BY THE FRED L. MYERS & SON CO. • BALTIMORE, MD. © 1992.

*How to stir up a hurricane: 1¼ oz. Myers's, 4 oz. pineapple juice, 2 oz. orange juice, splash of grenadine. Mix in tall glass over ice. Stir.*



1 tablespooon minced ginger
1 tablespoon minced garlic
3 red bell peppers, roasted, peeled, and finely chopped
2 tablespoons white wine
¼ cup chopped cilantro

In a dry pan, toast cumin and coriander over low heat for 3 to 5 minutes. Add oil, ginger, and garlic, and sauté, but do not brown. Add peppers and wine, and cook for 5 minutes, stirring frequently. Remove from heat, and add cilantro.

SAVORY CORN BREAD.

## BASIL OIL

14 basil leaves
2 mint leaves
½ teaspoon lime juice
2 tablespoons olive oil
2 tablespoons vegetable oil
Salt to taste

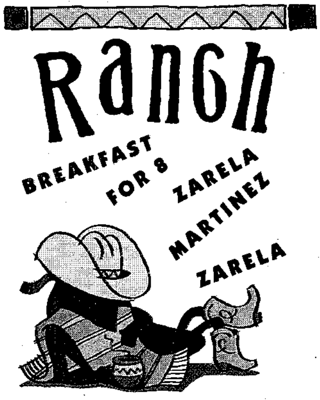
No more than 1 hour before serving, put all ingredients in a blender or food processor, and blend until smooth.

## PASSION-FRUIT TARTS

1½ cups passion-fruit purée (frozen, or purée about 15 seeded passion fruits in a food processor)
2 eggs
2 egg yolks
½ cup sugar
1 stick butter
4 round tart shells 4 inches in diameter, baked

Over medium heat, reduce passion-fruit purée by half. Combine purée, eggs, yolks, and sugar in a stainless-steel bowl. Place over a double boiler, and cook, whisking, until thick (mixture should not drip when whisk is removed). Remove from heat; stir in butter a little at a time.

Fill shells. While filling is still warm, quickly brown under broiler. Serve tarts at room temperature with vanilla ice cream topped with some freshly ground pepper.



## HUEVOS A LA MEXICANA

*(Scrambled eggs with salsa)*

6 6-inch corn tortillas
Vegetable oil
2 large cloves garlic, minced
6 scallions (white and some green), finely chopped
2 large tomatoes, finely chopped
4 to 6 jalapeños (more or less to taste), unseeded, minced
6 tablespoons finely chopped cilantro leaves
16 eggs, thoroughly beaten, strained through a sieve
Salt and pepper to taste

Cut tortillas in ½-inch-wide strips. Pour 1½ to 2 cups oil into a large skillet to a depth of 1 inch. Heat until very hot but not smoking; fry tortilla strips for about 30 seconds, working in batches if necessary. Drain on paper towels.

In a large skillet, heat 3 tablespoons vegetable oil over high heat until not quite smoking. Add garlic and scallions, and sauté, stirring, for 1 minute. Add tomatoes, jalapeños, and cilantro, and sauté for 5 minutes, stirring occasionally.

Add eggs, and cook over medium heat for 2 minutes, stirring to scramble. Stir in tortilla strips, and season with salt and pepper. Continue to cook, stirring, until eggs are done to your taste.

## PAPAS CON CHORIZO

*(Potatoes with Mexican sausage)*

2 pounds Red Bliss potatoes, peeled and cut in ¼-inch dice
6 tablespoons vegetable oil
1 cup finely chopped onion
4 cloves garlic, minced
2 cups cooked chorizo (recipe below)

Bring a saucepan of salted water to a boil, and add potatoes. Return to a boil, and cook potatoes over high heat until almost cooked but still slightly crunchy, 3 to 4 minutes. Drain, and set aside.

In a sauté pan, heat oil over medium-high heat until very hot but not smoking; add onions and garlic, and cook, stirring, until golden, 2 to 3 minutes. Add potatoes, lower heat, and sauté for 3 to 5 minutes more. Add chorizo, stir to break up, and sauté for 5 minutes more, stirring frequently.

## CHORIZO

1¼ pounds coarsely ground pork (3-to-1 ratio of lean to fat)
¾ teaspoon salt
¼ teaspoon freshly coarse-ground black pepper
¼ teaspoon ground cloves
Scant ¼ teaspoon cinnamon
1½ teaspoons Mexican oregano (available at Adriana's Bazaar), crumbled
1 tablespoon cider vinegar
1 tablespoon red wine or sherry
¼ teaspoon sugar
¼ cup powdered red chilies (available at Hot Stuff), mixed with ¼ cup boiling water to form a paste
1½ teaspoons minced garlic
2 teaspoons lard

In a large bowl, combine all ingredients except lard. Mix with your hands to distribute seasonings evenly. Cover, and refrigerate overnight.

The next day, melt lard in a large skillet over medium heat. Add chorizo mixture, and sauté for about 5 minutes, stirring often. Drain as much fat as you can from cooked meat, and add 2 cups chorizo to potatoes. Let remaining chorizo come to room temperature, then freeze for future use.

## TORTA DE ELOTE

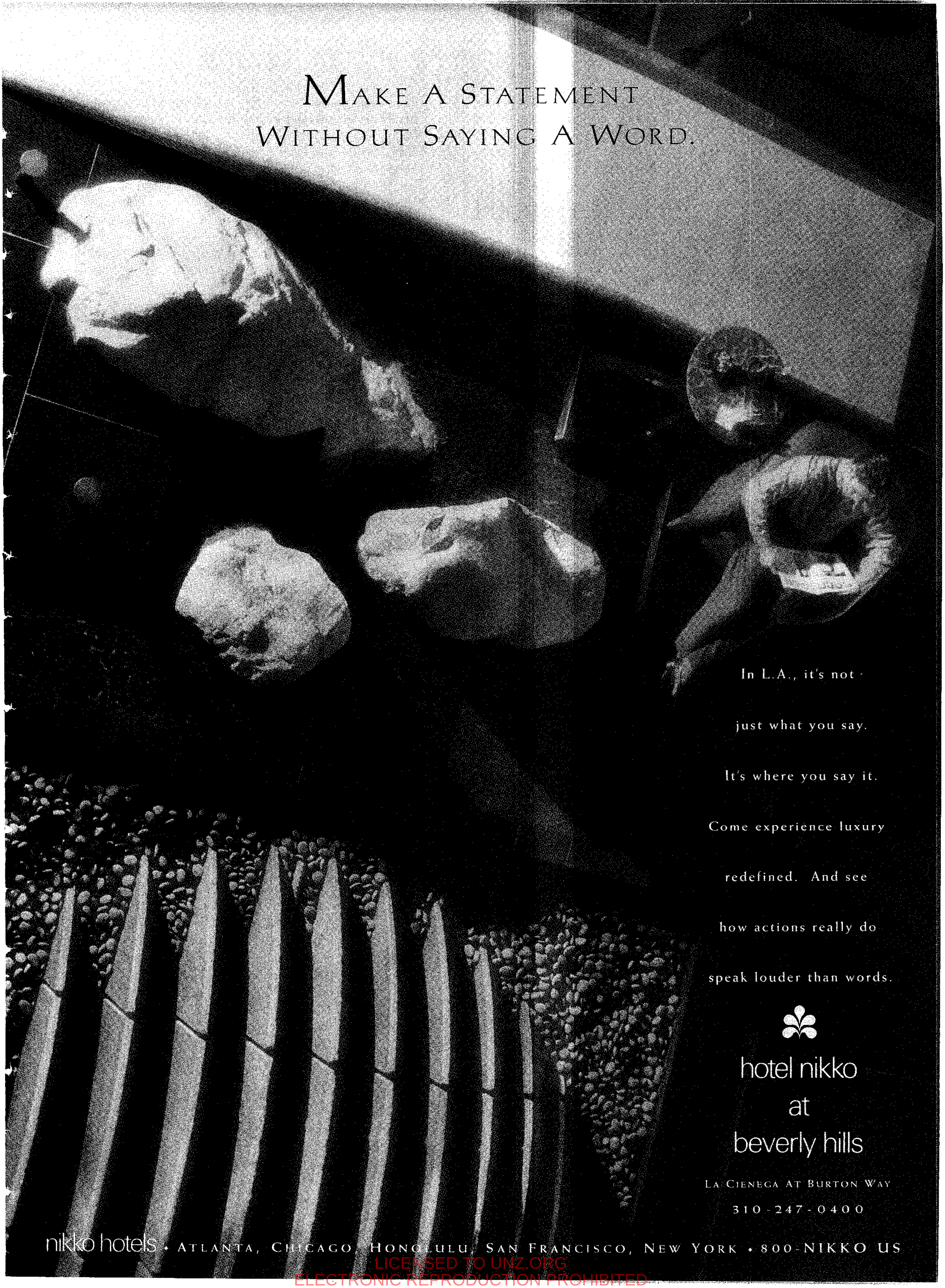
*(Savory corn bread)*

3 cups corn kernels (fresh, frozen, or canned)
2 sticks unsalted butter or margarine, softened
2 tablespoons sugar
3 large eggs
1½ cups white rice flour
1 tablespoon baking powder
½ pound white Cheddar cheese, grated
2 or 3 poblano chilies, roasted, seeded, and diced (about ½ cup)
Cornstarch

Working in batches if necessary, crush corn by pulsing in a food processor until coarse but not puréed.

Preheat oven to 325 degrees. In a large bowl, cream butter until light and fluffy. Thoroughly beat in sugar. Add

Wooden dish, Zona.

MAKE A STATEMENT
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eggs one at a time, beating after each addition.

Sift flour and baking powder together. Add to creamed mixture in 2 parts, beating until each addition is well blended. Fold ground corn, cheese, and chilies into batter.

Butter a 13-by-9-inch Pyrex baking dish, and lightly dust with cornstarch. Spread batter in dish, and bake until puffed and golden, about 40 minutes. A toothpick inserted in center should come out clean.

# Thai BARBECUE FOR 8

TOMMY TANG

## SPICY BARBECUED CHICKEN

| | |
|---|---|
| 1½ | cups coconut milk |
| ½ | cup minced garlic |
| ¼ | cup minced ginger |
| ¼ | cup olive oil |
| 2 | tablespoons Thai fish sauce (available in Korean markets) |
| 2 | tablespoons curry powder |
| 1 | tablespoon black pepper |
| 1 | tablespoon white pepper |
| 1 | tablespoon honey |
| 1 | teaspoon turmeric |
| 2 | 3-pound chickens, quartered |
| 8 | slices fresh pineapple |
| | Sweet chili sauce (recipe below) |

Combine all ingredients except chicken, pineapple, and chili sauce in a large bowl. Gently prick chicken skin all over with a fork. Add chicken to bowl, and rub with marinade mixture. Cover bowl with plastic wrap, and refrigerate overnight.

Preheat oven to 350 degrees. Remove chicken from marinade, and bake until cooked, about 45 minutes, basting with marinade every 15 minutes. (Alternatively, bake chicken in oven for 25 minutes, then cook on a charcoal grill for about 10 minutes on each side.)

Garnish chicken with pineapple slices, and serve with sweet chili sauce.

## SWEET CHILI SAUCE

| | |
|---|---|
| ½ | cup rice vinegar |
| ¼ | cup sugar |
| 2 | tablespoons plum sauce (available in Chinatown and at Dean & DeLuca) |
| 1 | tablespoon Thai fish sauce (available in Korean markets) |
| 1 | tablespoon fresh lime or lemon juice |
| 2 | teaspoons tomato paste |
| 1 | teaspoon minced garlic |
| ½ | teaspoon minced serrano chili |
| ½ | teaspoon ground-red-chili paste (available at Hot Stuff) |
| ½ | teaspoon sweet paprika |
| ½ | teaspoon salt |
| ½ | teaspoon all-purpose flour mixed with 1 tablespoon cold water |

Combine all ingredients and ½ cup water in a small saucepan, and bring to a boil. Reduce heat, and simmer for 4 minutes. Let cool. Will keep in refrigerator for 3 days.

BARBECUED CHICKEN WITH HOT-AND-SWEET CHILI SAUCE.

## SPICY PORK CHOPS

| | |
|---|---|
| ¼ | cup olive oil |
| ¼ | cup honey |
| ¼ | cup minced garlic |
| 3 | tablespoons Thai sweet black-bean sauce (available at Adriana's Bazaar) |
| 2 | tablespoons Thai fish sauce (available in Korean markets) |
| 2 | tablespoons finely chopped cilantro |
| 1 | tablespoon garlic powder |
| 2 | teaspoons minced serrano chilies |
| 2 | teaspoons ground coriander |
| 2 | teaspoons black pepper |
| 2 | teaspoons white pepper |
| 8 | ¾-inch-thick pork chops |
| | Thai chili fish sauce (recipe below) |

In a large bowl, combine all ingredients except pork chops and Thai chili fish sauce, and whisk to blend well. Add pork chops, and rub gently to coat. Cover bowl with plastic wrap, and refrigerate for at least 6 hours, preferably overnight.

On a charcoal grill, cook pork chops for about 7 minutes on each side. (Or bake in a preheated 375-degree oven for 12 to 14 minutes.) Serve with Thai chili fish sauce.

## THAI CHILI FISH SAUCE

| | |
|---|---|
| 6 | tablespoons Thai fish sauce (available in Korean markets) |
| 5 | tablespoons thinly sliced scallions |
| 3 | tablespoons fresh lime or lemon juice |
| 3 | tablespoons finely chopped cilantro |
| 1½ | tablespoons minced serrano chilies |
| 2 | teaspoons roasted-chili paste (available at Adriana's Bazaar and Dean & DeLuca) |
| ½ | teaspoon minced garlic |

Combine all ingredients in a small bowl, and mix well. Will keep in refrigerator for 3 days.

## VEGETARIAN NOODLES

| | |
|---|---|
| 10 | ounces pad Thai noodles (available in Chinatown) |
| ¼ | cup olive oil |
| 2 | teaspoons minced garlic |
| 1 | cup broccoli florets |
| ¾ | cup sliced onions |
| ⅔ | cup sliced snow peas |
| ½ | cup diced celery |
| ¼ | cup julienned carrots |
| ¼ | cup diced red bell pepper |
| ¼ | cup diced mushrooms |
| 3 | tablespoons crushed unsalted peanuts |
| 2 | tablespoons Thai fish sauce (available in Korean markets) |
| 2 | tablespoons Thai sweet black-bean sauce (available at Adriana's Bazaar) |
| 1 | tablespoon rice vinegar |
| 2 | teaspoons soy sauce |
| 1 | teaspoon white pepper |
| 2 | tablespoons chopped mint leaves, plus 1 sprig mint |
| 1 | cup fresh bean sprouts |
| 2 | tablespoons thinly sliced leeks |

Soak noodles in 8 cups cold water for 45 minutes. Drain in a colander, and set aside.

Heat olive oil in a large skillet over high heat. Add garlic, and sauté, stirring, until lightly browned, about 1 minute.

Add broccoli, onions, snow peas, celery, carrots, bell pepper, and mushrooms, and stir-fry for 1 minute. Add peanuts, fish sauce, black-bean sauce, vinegar, soy sauce, white pepper, and noodles, and cook, stirring continuously, until heated through and well mixed, about 2 minutes; stir in chopped mint.

Transfer to a platter, sprinkle with bean sprouts and leeks, and garnish with mint sprig.

*(Adapted from* Tommy Tang's Modern Thai Cuisine; *Doubleday.)*

Platter, Gordon Foster; sauce bowl, Barneys; salad bowl, Bergdorf's.

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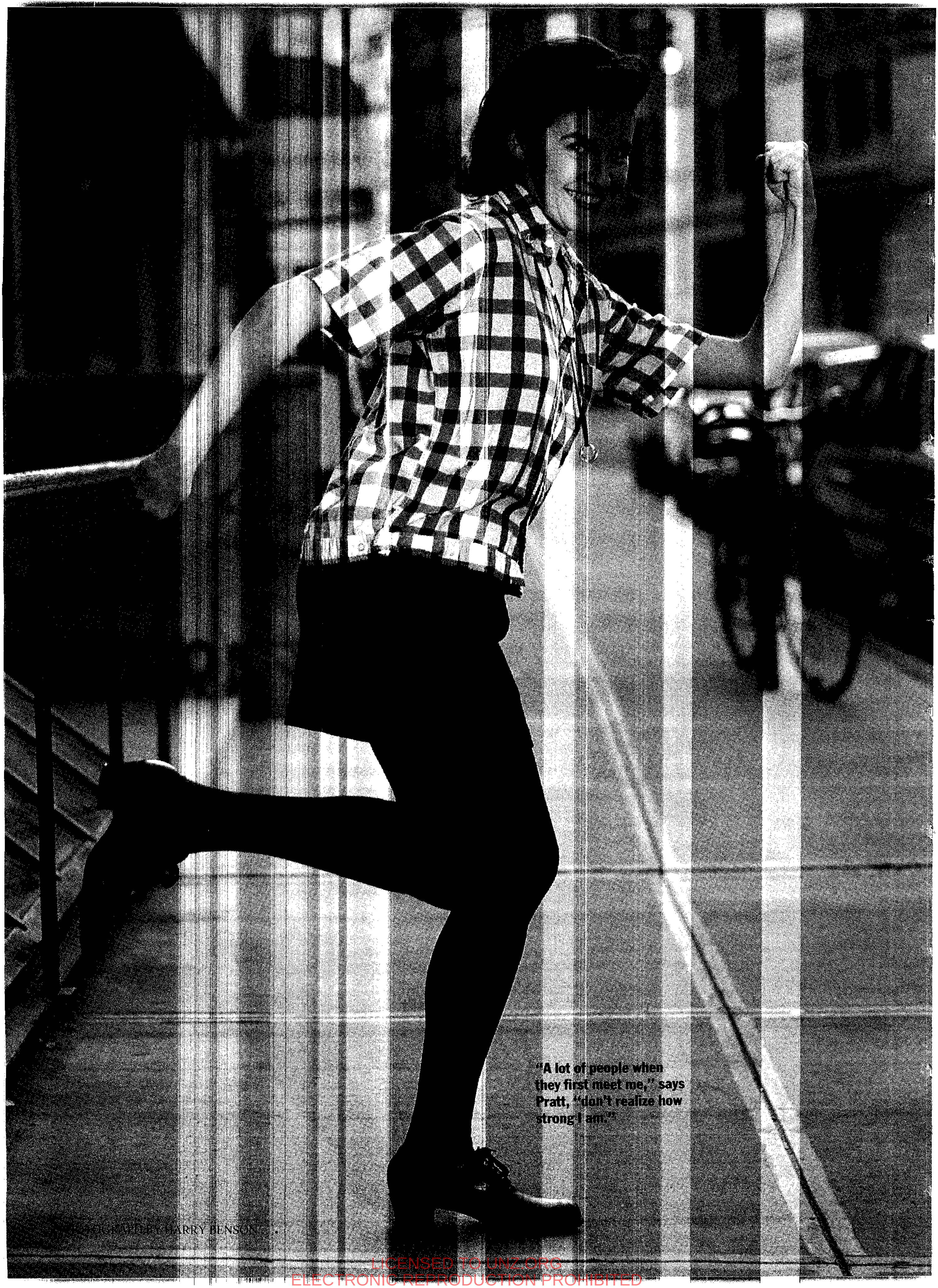


**"A lot of people when they first meet me," says Pratt, "don't realize how strong I am."**

PHOTOGRAPH BY HARRY BENSON

# jane's world!

## Editor and Talk-Show Host Jane Pratt

# world!

## Swings From One Slippery Vine to Another

# jane's

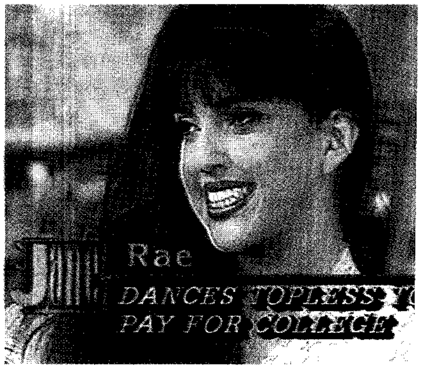
## In the Media Jungle

# world!

### by Dinitia Smith

"Rae, can you come out and show us what *yeeewh* do to pay for your college?" asked Jane Pratt, the host of *Jane,* on the Fox Network. It was March 20—the first week of the program—and the topic was "X-Rated Ways I Worked My Way Through College."

Out from the wings came Rae, 23. Rae was pretty, with long black hair, and she was carrying her books close to her body, just as any college student might.



Suddenly, there was sexy music. As Pratt and the audience watched, Rae began to strip off her clothes. Off came Rae's skirt. Off came Rae's sweater. Soon, she wore only a bra, bikini underpants, a garter belt, and white stockings. With her fingers and her tongue, she made provocative little flicking gestures toward the audience. The camera was between Rae's legs.

As Rae gyrated her hips, she seemed to be playing not to the audience of 150 in the studio but to her mother, who sat in a chair inches away, tears welling in her eyes.

"Rae, how do you think your mom feels about this?" asked Jane Pratt, who, although she's nearly 30 now, still speaks a bit like a Valley girl. Rae's mother sobbed and tried to avert her eyes from her half-naked daughter.

"I know it hurts her," said Rae, explaining why she has to work her way through college as a topless dancer. "I'm going to an expensive school, and my parents can't afford to take me there, and I can."

"What do *you* think about what she's doing?" Pratt asked Rae's mother.

"It's a very poor excuse to pay for college," she said. There was something awful and embarrassing about the moment. And Jane Pratt knew it.

"The show was sensationalistic and exploitative," Pratt said later. It just wasn't *Jane*. There was just no *reason* for it, no *politics* to it, none of the feminist ideals that infuse *Sassy*, the magazine for teenage girls that Pratt has edited for four years. "The show *should* deal with sex openly," she said. "But with a reason. Above all, the show must have integrity. When you're dealing with a young audience, there's gotta be some reason to have sex." Pratt knew then, that very first week, that she had to step in and make some changes.

Of course, sex sells, and Fox is trying to sell *Jane* to a difficult group—18- to 34-year-olds, who, as a rule, don't watch TV in the late afternoon. Coveted by advertisers, the group spends more money than older people and switches brands more readily. But young adults are tired at the end of the day. They're not as eager to watch serious subjects on television, as the producers of *Jane* are discovering. A very good March 23 *Jane* on young women and AIDS, with Molly Ringwald, has the lowest rating of any *Jane* to date. The highest-rated is "I'm Not Stupid, Just Blonde."

In its first two weeks, *Jane* placed fifth in its time slot (5 to 6 P.M.), but it was at the top among women 18 to 34, its target audience. During one segment, "Men Only Date Me for My Big Breasts" (March 25), there were so many calls from viewers that phone service in the Times Square area was temporarily shut down. At the end of the month, Fox will decide whether to continue the show—either syndicating it to other networks or distributing it to its other local stations.

JANE PRATT HAS NEVER BEEN THE host of a television show before, but she made *Sassy* one of the most successful start-ups ever. Unlike other teen magazines, *Sassy* is written in the *voice* of a teenage girl—its beauty column, for instance, is called "Zits and Stuff." "Marky Mark . . . disrobed, sporting boxers over a pair of those groovy Calvin Klein undershorts," said one piece recently, "and, well, all I can say about what happened next is, I hope Marky respected himself in the morning." In the same issue, there was a review of Mona Simpson's new novel, *The Lost Father:* "She has an eating disorder. She is socially inept. She is unable to live in the present and enjoy life in the slightest. . . . After 250 pages I'm, like, we got the picture!"

Here is *Sassy* on a fashion topic: "First we liked cowboy boots. Then we didn't like them anymore and we had to have cowboy boot *shoes*. Now we don't like *them* anymore and we have to have cowboy boots again." Like its competitors, *Sassy* has articles on fashion and sex, but Pratt has always been proud of the "serious" pieces. During the Gulf crisis, *Sassy* ran an article called "The Iraq Thing," with subheads like WHY GEORGE GOT PEEVED and WHAT SADDAM IS IRKED ABOUT. There's also a decided feminist ethic running through the magazine. "It's okay not to have a boyfriend and it's great to be a strong woman and not be ashamed of wanting to go to college," said a typical editor's note.

But will Jane Pratt be able to translate *Sassy*'s ideals into successful television? Already, one critic in *The Village Voice* has panned *Jane* in a piece titled "The De-*Sassy*fication of Jane Pratt." "They are doing everything that's been done before on the afternoon talk shows—except it's for teenagers," Marvin Kitman wrote in New York *Newsday*. "Jane is the biggest hypocrite in a business filled with hypocrites, aided and abetted by print journalists who painted such a glowing picture of the show in advance."

In many ways, though, Jane Pratt is a talk-show host like no other. She bounces about the set of *Jane* like a little girl, dressed in faded denims, vintage jackets, and flowery dresses, exclaiming with little squeals and *yeeewh*s. Pratt is "into" the latest movie stars and rock groups. Along with many of the younger people in her audience, she would like to meet Keanu Reeves, and has said so publicly—many times. "She's so *hot,*" says Quincy Jones, who wanted Pratt as editor of his new hip-hop magazine, *Volume,* a joint venture with Time Warner. Pratt was too busy with the show but will serve as a consultant. (Jonathan Van Meter is now the editor.) "She's just got that nose for knowing what will get young girls' attention," Jones says.

Pratt, for all her youthfulness, will be 30 on November 11, and up close, she has the face of a woman. It's an attractive face, with a kind of pinched strength. Pratt is tough—tough enough to manage a combined staff of some 40 people at *Sassy* and *Jane,* including a personal assistant. "A lot of people when they first meet me don't realize how strong I *am,*" Pratt says.

If her talk show succeeds, Pratt will be a multimillionaire. In syndication, *Jane* could pull in millions. (After Fox, Inc., takes its cut of the profits, she will divide the rest with the executive producers—Garth Ancier, the former president of Fox Entertainment; and Gail Steinberg, once a producer on the *Donahue* and *Geraldo* shows—and with Lang Communications, which owns *Sassy.*)

ON MARCH 25, AFTER PRATT BEGAN to have more input into *Jane,* she did the segment on breasts. "There's a pretty big emphasis in our society on large breasts," said Pratt at the beginning, explaining the importance of the topic. And because sexual harassment is of such concern to women these days, she said, "we are also gonna bring on a panel of harassers later in the show." Pratt wore a short, flouncy skirt.

The first panel consisted of girls with—yes—big breasts. Christine had large breasts and wore a low-cut top that displayed them nicely. Under Christine was the phrase SAYS GUYS THINK SHE'S SLUTTY.

"All men are pigs," said Christine. "That's all they look at. . . . I even had to throw drinks at guys in clubs. That's why I'm here today, because I'm *mad*!"

Pratt took a phone call from a male viewer. "Tell me, what size are *yeeewh*?" Pratt asked the man. "Just kidding."

After the commercial break, the panel of "harassers" came on. "What do you like so much about them?" Pratt asked the men, referring to breasts.

"They're *beautiful*!" said one.

"Would you go out with someone who *didn't* have big breasts?" Pratt asked a male panelist.

"I've done it before. And I'd never do it again," he answered.

"Would you guys marry a woman who *didn't* have big breasts?" she went on to ask the panel.

"Myself, personally," said one of the panelists, "I happen to be *addicted* to large breasts."

Meanwhile, Christine, the woman with the low-cut top, was becoming indignant: "You should look at the whole person!"

A man in the audience stood up. "In defense of the women with small breasts, more than a handful or a mouthful is just wasted anyway," he said.

A woman in the audience asked Christine why, if she was so upset about the attention her breasts were getting, she was wearing such a revealing outfit.

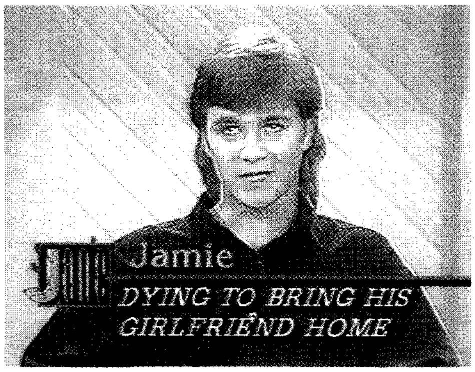
"I'm wearing this as an example of how people abuse you when you dress like this," Christine said.

The discussion was beginning to get out of hand as Pratt bounced from one member of the audience to another. As the audience booed and shouted, one man on the panel said that he was a member of a "breast group": "A bunch of us get together, like, once a month, and we tell breast stories," he said. "Whoever's been with the larger-breasted woman wins the pool."

He turned to Christine. "Christine, if you were my mom, I would breast-feed until I was 40."

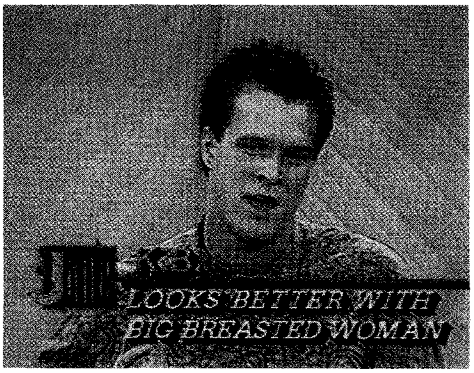
**"We called it 'Men Only Date Me for My Big**

Jane
Lynn
JAMIE'S MOM SAYS:
"NOT IN HER HOUSE"


Jane
Jamie
DYING TO BRING HIS
GIRLFRIEND HOME

Jane
Jennifer
PHONE SEX PRO

**reasts,' " Jane Pratt said later about the program,**


Jane
LOOKS BETTER WITH
BIG BREASTED WOMAN

Jane
Trina
HAD BREAST IMPLANTS
TO FEEL SEXY

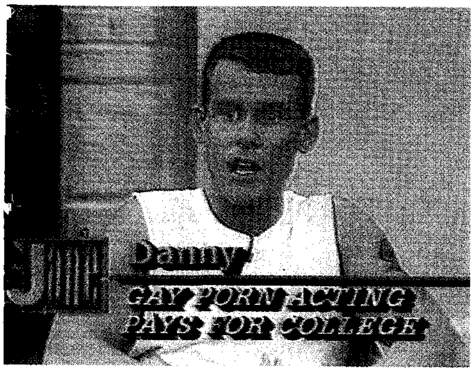
**"but it's actually a show about sexual harassment."**

Jane
Fran & Vanina
MOM PREFERS HER TO
HAVE SEX AT HOME

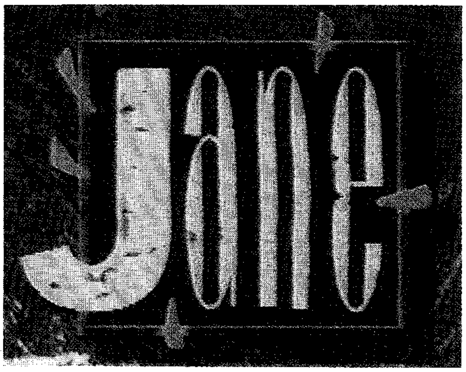
VIA SATELLITE
Jane
Nathan
MANAGED TO BRING
HIS BOYFRIENDS HOME

Jane
Elizabeth
EX-PROSTITUTE

**She conceded, though, that she "could have made**


Jane
Danny
GAY PORN ACTING
PAYS FOR COLLEGE

Jane
Jami
PENTHOUSE PET



**more politically conscious points" than she had.**

“We called it ‘Men Only Date Me for My Big Breasts,’ ” Pratt told me later, “but it’s actually a show about sexual harassment.” She conceded, though, that she “could have made more politically conscious points” than she had.

By the time April 6 came around, Pratt felt she had more control over the show. The topic that day was “Having (Or Not Having) Sex in Your Parents’ House.” In fact, there was a good reason to do this show: Because of the recession, more and more young adults are living at home with their parents. “This is not a show about sex,” Pratt says. “It’s about making parents and kids understand each other better.”

**At the end of the month, Fox will decide what to do with *Jane.***

Photograph by Jon Delano.

The panel consisted of parents and their grown children. “How do you *kneeeewh* they’re having sex?” Pratt asked a mother who had agreed to come on the show with her son, Jamie.

When she comes home, said the trim woman in a red suit, “things are too perfect.”

“There was something about your *eeewn* bed?” Pratt prompted the mom. (She had been briefed by her staff on the panelists’ stories.)

“We came home, and our bed was different,” the woman told Pratt. “That just *bothered* me.”

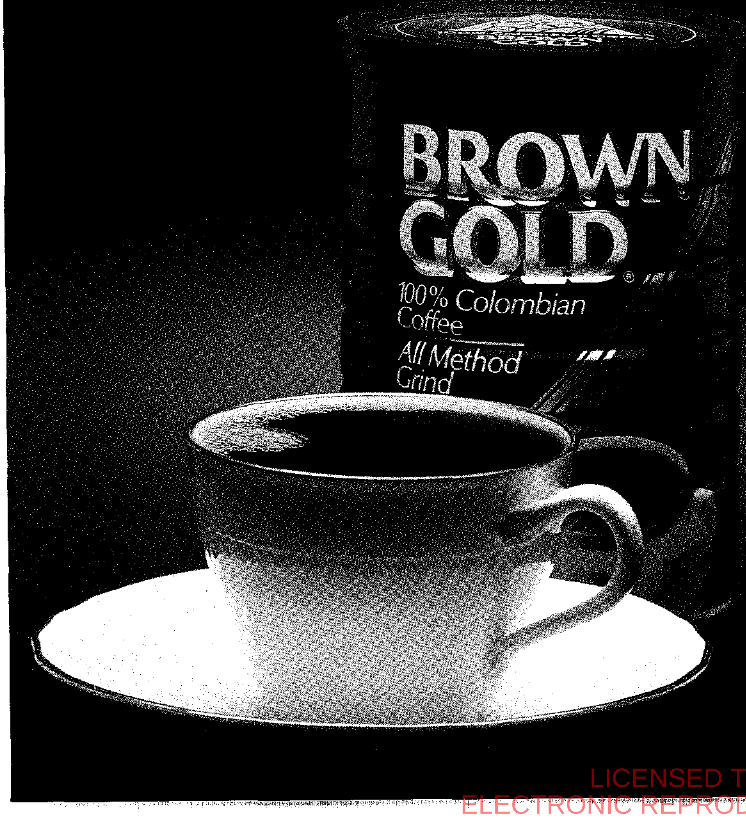
“Are you ever discreet when they’re actually there and she just doesn’t know about it?” Pratt asked, turning to Jamie.

“Definitely,” said Jamie.

“*Ooooooh*!” said Pratt, who then asked what kind of music was usually playing in the background: “Luther Vandross?”

ANYONE WHO watches *Jane* or reads *Sassy* is familiar with the autobiography of Jane Pratt. She was raised in Durham, North Carolina, the daughter of artist parents—“extreme hippies,” she calls them. “My mother wore miniskirts until long after they were out of fashion,” Pratt remembers. Like many of her viewers, she was sometimes embarrassed by her parents when she was growing up (“My Parents Embarrass Me to Death,” April 8). Pratt, too, has been dumped by guys (“Left at the Altar,” March 16, when she brought on Bruce Cooley, 30, who had broken up with her in 1982, when they were both students at Oberlin). And like young women everywhere, Pratt has also had boyfriends who turned out to be gay (“Coming Out to Your Girlfriend,” April 9).

In many ways, Pratt and her fellow talk-show hosts Oprah Winfrey and Sally Jessy Raphaël embody what Henry James—returning to America after a long stay in Eu-



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rope at the turn of the century—saw as a blurring of the public and the private in American life. "Publicity, familiarity, immediacy," James lamented in *The American Scene,* decrying "publicity as a condition, as a doom, from which there could be no appeal." Talk shows, of course, have their roots in the American evangelist movement, in which one central figure provides a catharsis for an audience of people with problems. Like Winfrey and Raphaël, Pratt has had problems, and shares her secrets with her audience. This intimacy—this laying on of hands—is a form of healing for the homebound audience.

But so public is the private self of Jane Pratt that what is truly private about her remains just that—mysterious, hidden. On her father's side, Pratt comes from a family of southern intellectuals. Vernon Pratt is a painter and professor of art at Duke University. Her grandfather J. Gaither Pratt was a professor at the University of Virginia and "traveled around the world studying poltergeists," according to Jane. Her mother, Sheila Marks Blake, also a painter, grew up in Queens, the daughter of Joseph Marks, a vice-president of the Doubleday publishing company.

Even though both parents were hippies, the seeds of ambition somehow got planted in Pratt. From birth, she says, she was seen as lucky. "I was born on the eleventh day of the eleventh month, at eleven minutes after seven, in Room 711 of the hospital, and I weighed 7 pounds, 11 ounces! My mom always made me feel like I was really special. I remember her always saying, 'You can do whatever you want to do.' Like I had whatever it took to get what I wanted."

FROM HER EARLIEST DAYS, PRATT was an avid *Seventeen* reader. "I knew what I wanted to do. I wanted to work for teenage-girls' magazines." When Jane was thirteen, her parents separated. (Her mother is now married to her third husband.) Only later, at fifteen, did she feel the impact of her parents' split. She went to the boarding school in Andover, Massachusetts, that her father had attended. "I wanted to go home, but I didn't feel I had a home to go to because of the divorce." Today "my father and I are not in as close touch as I am with my mother. He kind of dropped back," she says.

The pivotal experience of Jane Pratt's life was at Andover. "My mom drives me up there in a beat-up Rambler with two of her hippie friends. It was *so* embarrassing—this guy with hair down to his waist." And the school was "just hell," says Pratt. "It was great academically, but socially, it was a huge nightmare. The first day, I was hearing about things like the *Social Register* and 'Where's your coming-out ball going to be?' People valued you for how much money your parents had." The experience marked Pratt forever and has somehow caused—or enabled—her to remain a teenager. "That time at Andover was so hard for me. I got stuck there. I'm *still* trying to work through it."

But Jane Pratt is the kind of girl who, like her readers, always rises to challenges. "The second year, I did a self-make-over. I cut my hair. I started wearing makeup. They thought I was a new student, and I was popular. I was invited to all the parties. I didn't lie. I did what I needed to do to fit in."

After Andover, Pratt went to Oberlin, returning to a comfortable hippie environment. There she met Josh Patner, a former fashion director of Bergdorf Goodman. "She was a very pretty girl with too much makeup and too much hair," he says. "Oberlin girls were very natural. She looked like a high-school cheerleader." The makeup soon came off, and Patner and Pratt became fast friends. "Jane and I were the most ambitious ones of our crowd," says Patner, "though her ambition was never ugly. Success was very important to both of us."

One night in 1982, while she was still at Oberlin, Pratt went to a Cleveland club and saw Michael Stipe in a relatively unknown rock group named R.E.M. After the performance, she was heading home in a van when she made the driver stop. She got out and ran after R.E.M.'s van, knocking on the window. "Wait one minute! I love that guy!" Pratt cried. R.E.M., of course, went on to commercial and critical acclaim.

As Stipe's date for last February's Grammys, Pratt wore a yellow sequined dress that her friend Todd Oldham had designed for her. Stipe, along with R.E.M., also composed the theme song for *Jane.* Their relationship has been on-again, off-again for ten years, but "if you're going to put that we're seeing each other, at least say 'among others,' because other guys might not ask me out," Pratt says, with typical Jane ingenuousness.

In 1982, Pratt tried to get a college internship at *Seventeen,* but she was turned down and went to *Rolling Stone* instead. After college, she got a job at *McCall's* as a paid intern. In the meantime, she worked on a documentary film, *The Anne Frank We Remember,* under a grant from the Revson Foundation. The documentary was never finished. In 1986, she was made an associate editor at *Teenage Magazine,* which later folded.

AT AROUND THIS TIME, JOHN FAIRFAX, Ltd., the Australian media conglomerate, was starting a new American magazine for teenagers, a market highly coveted by advertisers. There are 22 million teenagers in the U.S., and they spend $60 billion annually on sneakers, makeup, junk food, and other necessities. In 1992, the teenage population of the U.S. will in-

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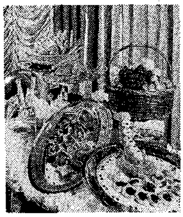

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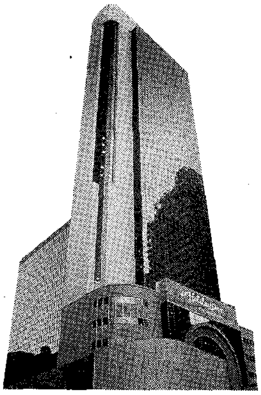

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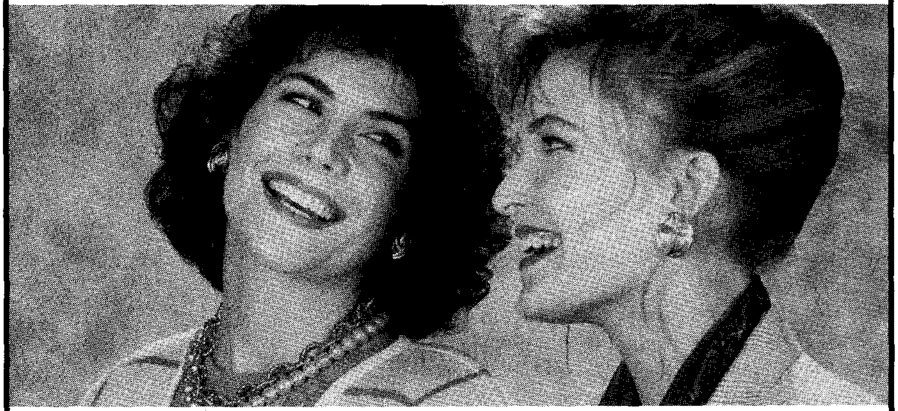

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crease for the first time since 1975, and it will keep growing until the year 2000.

For almost 50 years, the teen-magazine field has been dominated by the highly profitable *Seventeen,* with a circulation of nearly 2 million. (*Seventeen* is owned by the K-III Magazine Corporation, which also owns *New York.*) *Seventeen* has always taken a traditional approach to the teenage girl, imbuing her with "good" values. By 1987, Fairfax thought the time was ripe for a new magazine for teenagers, one that would treat them more as equals, deal with sex in more explicit terms, and recognize that they speak a language of their own.

Fairfax wanted to do a magazine modeled on its Australian *Dolly,* a sexually frank magazine irreverent to the core. Sandra Yates, the founding publisher of *Sassy,* interviewed dozens of candidates for the editorship of the new magazine. "One of the questions I asked was 'Who do you think the up-and-coming bands are?' Jane knew," Yates once recalled. "She wears her funny little shoes and anklet socks and weird clothes. . . . Everyone else arrived in their power suits and their high heels."

*Sassy* started up in March 1988. There were pieces like "Losing Your Virginity. Read This Before You Decide" (March 1988): " 'I was completely mortified to have made it to college without losing my virginity,' says eighteen-year-old Janey. 'One night, while I was at a dorm party, I just slipped off into a bedroom with this guy I had a crush on and that was it. . . .' " Later articles included "Embarrassing Moments in Our Menstrual Histories" and stories about birth control—stories that didn't say it was *wrong.*

"*Sassy* never says you *should* do this," says Pratt. "We say, 'We *would* do this; maybe you want to try that.' " *Sassy* also personalized its staff, with a chatty editor's letter from Pratt and notes in the margin like "We wanted to write about this guy before but Jane didn't think he was cute enough." There were constant personal references to the magazine's editors and writers. "I always wanted to know the people who wrote those magazines," Pratt says. *Sassy*'s debut circulation in March 1988 was 250,000. After six months, the magazine had 400,000 paid subscribers. Other magazines, including *Seventeen* and *YM,* noticed. "It was my revenge for not getting the internship at *Seventeen,*" Pratt has said.

After *Seventeen* was sold by Walter Annenberg to Murdoch Magazines (which then owned *New York*), the magazine added four-color pages and was permitted to take a more personal approach. The remake was under way before *Sassy* appeared. "*Sassy* is chatty, breezy; the voice is appealing to teenagers," says Midge Richardson, *Seventeen*'s editor. "But it's sometimes vulgar, and the politics are unabashedly liberal. The magazine also pokes fun at traditional values. It's appealing to a downtown, punky crowd—but we *have* those readers."

*YM*, *Sassy*'s other target, also went through a make-over. Elizabeth Crow, the editorial director of *YM* and *Parents* (and president and CEO of Gruner + Jahr U.S.A.), denies the make-over was a response to *Sassy*. "We were in the process of upgrading anyway. *Seventeen* is our rival. We don't consider *Sassy* competition. Jane Pratt is a good editor, but *Sassy* tends to be a magazine for alienated fifteen-year-olds," says Crow. "It's the only magazine I make a point of reading before my daughter does.

"Jane Pratt is something of a hypocrite. She claims to be politically correct, yet the magazine and show are occasionally sensationalist," adds Crow, pointing to the May issue, which carried a photograph of what appeared to be human excrement and an accompanying caption about the origins of the word *crap*.

IN APRIL 1988, *Sassy* RAN A PIECE called "The Truth About Boys' Bodies": "Okay, you all probably know it's just an 'old wives' tale,' but an official *Sassy* office poll revealed that some of us still believe that the shape and size of a boy's fingers are directly related to the shape and size of his penis. Well, it's just not true. (So you can stop staring at that guy in chemistry with the huge hands.) In fact, there's only one way to find out the shape and size of a boy's penis, but we won't go into that here." In July 1988 came a piece called "And They're Gay," a frank, unjudgmental profile of young homosexuals. THEY FIGHT OVER STUPID THINGS. THEY MAKE UP. THEY'RE SAD SOMETIMES. THEY'RE HAPPY . . . , said the headline.

The Moral Majority began a boycott of the magazine, urging supporters to write *Sassy* and its advertisers to protest the "teen-age promiscuity" and "homosexuality" in the magazine. Several companies pulled ads. By the summer of 1988, *Sassy* was doing issues with only a few ad pages. Newsstand boycotts lowered sales by 30 percent. *Sassy* cut back on its articles on sex, and Pratt began studying each issue for material that could offend.

"Just lately, we've been able to go back to sexual topics," she says. "The February issue had our first big sex cover line in a while." But despite the First Amendment, there are still topics Pratt can't touch. Even though she's pro-choice, she can't say so in *Sassy*. "Even to deal with it," she explains, "means you're going to lose advertisers."

By the time advertisers were boycotting *Sassy*, Fairfax, Ltd., had run into financial difficulties, partly because of the stock-market crash of October 1987. *Sassy* and *Ms.*, which was then owned by Fairfax, were put up for sale. Sandra Yates and

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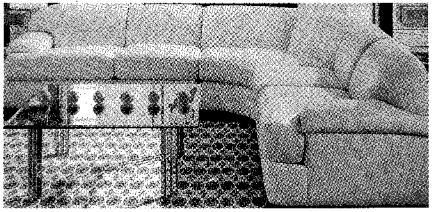

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Anne Summers, an Australian feminist who worked for Fairfax, bought the magazines with financing from Citicorp and an Australian bank. But after further financial troubles, the magazines were put up for sale again. In August 1989, Dale Lang, an investor and publisher, bought a 50 percent share of *Sassy* and *Ms.*

Lang Communications, which is privately held, says *Sassy* will turn a profit this year—a claim others dispute. For all the attention Pratt has generated, the field is still dominated by *Seventeen* (current circulation: 1,851,665); *Teen* (1,155,800), which focuses on younger readers; and *YM* (1,009,465).

Last summer, with *Sassy*'s future more settled, Pratt set her sights on new prospects. With Pat Mastandrea, a vice-president of Lang Communcations, she flew to Los Angeles and met with Garth Ancier.

Ancier, now 34, had been president of Fox Entertainment when he was only 28. The first head of entertainment at the new network, he was responsible for bringing *The Simpsons, In Living Color,* and *Married . . . With Children* to TV. In February 1989, he left Fox, which was then headed by Barry Diller. "We were at each other's throats," says Ancier, who soon became president of Disney Television. Last year, Diller rehired him, and Ancier is now both an independent producer and an executive at Fox, Inc.

For some time before he met Jane Pratt, Ancier had been carrying around on his "idea list" a note about a show for "an under-30 Oprah." At first, Mastandrea and Pratt wanted to do a "*60 Minutes* for teenagers," but Ancier thought the magazine format wouldn't work in the afternoon. They discussed the under-30 Oprah instead, with Pratt as host. After he saw tapes of Pratt on television, including *First Person With Maria Shriver* (she had her nose pierced on-camera), he took the idea for the show to Diller. This past January, before he resigned from Fox, Diller agreed to finance a thirteen-week run of *Jane* on Fox's local station in New York.

At first, Michael Stipe worried that by naming the show after herself, Pratt was selling herself as a product. "He said the name reminded him of Cher, The Perfume," says Pratt. "He thought that was weird." But "I'm not the product. I'm the vehicle to get the message to people."

THESE DAYS, PRATT IS TRYING TO imbue the show with her sensibility. On one recent Saturday morning, she sat down to talk about new ideas with her staff, including the two executive producers, Ancier and Steinberg. Pratt was wearing a flowery print blouse and combat boots for the meeting. "Experts—things we can do to eliminate them" was one of the agendas of the day. "In *Sassy,* we never, ever quote experts," Pratt told everyone. "Psychotherapists—those are the people I'd like to get *rid* of!"

One of the producers suggested a show called "I'm in Love With My Girlfriend"—meaning, the girl's in love with *her* girlfriend. "We need something where there's more conflict to it," Pratt said.

Another producer proposed "My Mom and Dad Don't Sleep Together."

"Is the kid trying to *get* them to sleep together?" Pratt asked.

"What about one where the kid finds out the parents are cheating on one another?" Ancier suggested.

Pratt screwed up her nose. "If it's in the *past* tense, it won't work," she said. "If it's in the *present* tense, they could come to some kind of resolution."

**Pratt's friend Michael Stipe (front) of R.E.M.**

A few moments later, someone suggested a "reverse beauty pageant." Pratt liked that—"asking *men* dumb questions!"

Another producer had a videotape of a fistfight among seven bridesmaids who didn't like their dresses. It could be the basis of a show, she said. "That's good," said Pratt.

One of the producers, April Benimowitz, wanted to do a segment called "I'm Obsessed With My Boyfriend's Ex."

"Are you saying you can get all of them *out* there?" asked Pratt.

Benimowitz said she'd try to get the boyfriends *and* their former *and* current girlfriends on the show—and went on to propose some variations on the same theme. "How about 'My Boyfriend's Ex Is Obsessed With *Him*' and 'My Boyfriend's Ex Is Obsessed With *His* Ex'—a festival of exes!" said Benimowitz.

Benimowitz continued reading from her list: " 'I Want to Confront the Guy I Lost My Virginity To—You Said It Would Be Nice, But You Were Horrible to Me.' "

"If we can *really* get the people," Pratt said, she'd be willing to do it.

A show on "Secret Crushes" was proposed. Once again, Pratt mentioned that she had a secret crush on Keanu Reeves.

After the meeting was over, Pratt took me down to her Village apartment, a tiny place where she lives alone. She bought it three years ago for $127,000 with a loan from her grandparents. It is a "Jane-like" place, with painted furniture, hooked rugs, and dried flowers hanging upside down on the walls.

These days, though, Pratt spends most of her time on *Jane.* She has relinquished many of her editing duties at *Sassy* to Mary Kaye Schilling, though she is editorial director of Lang Communications' new magazine, *Dirt,* a "son of *Sassy*" for boys 14 to 21. *Sassy*'s 680,000 subscribers have already received free copies of the *Dirt* prototype. The first regular issue this fall featured a picture of contortionist Buster Halterman with horrible winged shoulder blades, holding his pants out. Inside was an interview with Crispin Glover and "Maybe This Is Why You Can't Get a Girlfriend." (Possible reasons: "Maybe You're Too Picky," "Maybe You're Too Desperate," "Maybe You Smell.") The magazine is actually edited by Mark Lewman, but Pratt says she is keeping an eye on the content for "feminist" problems that might arise.

On weekends, when Pratt isn't working, she seldom goes above 14th Street. She plays electric violin in a band, Chia Pet, with current and former *Sassy* staffers. "When we started out, we were really bad. Now we're just not good," she says, though the group has played at CBGB.

Sometimes, Pratt visits Michael Stipe. Will she marry him? She's not saying. Marriage doesn't seem to hold much interest for Pratt. "My mom's been married enough for both of us," she has said, though she admits, "I definitely want kids." At some point, says Pratt, she may just pack it all in and make documentaries. She has directed two public-service commercials for Stipe's production company, on abortion rights and sexual harassment.

What will happen as Jane grows older? How will the teenage behavior, the vintage clothes, the little squeals and *like*s, sit on a 40-year-old woman? Will she still be able to stay "in touch" with her young audience? "I think everybody has an age they will be their whole lives," Pratt says. "Mine is fifteen"—the age she arrived at Andover and had to do a complete makeover. Even at 40, says Jane Pratt, "I'll probably still act this way, too." ▬

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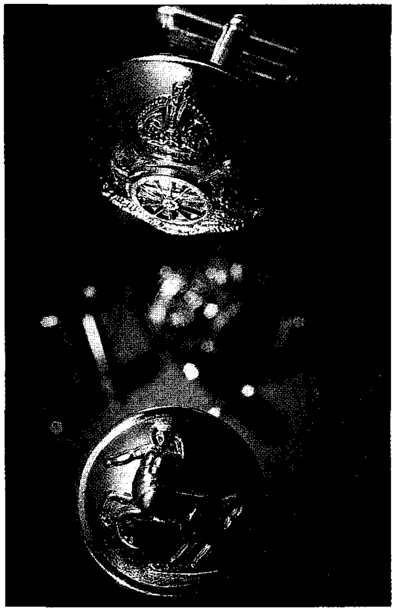
*By Corky Pollan*

## The Gold and the Brave

Marcie Imberman and Ellen Israel of Kentshire Galleries have done it again—they've come up with more great cuff links! The duo recently found a cache of buttons that formerly adorned the dress uniforms of late-nineteenth- and early-twentieth-century British regiments. So they had them gilded in 24K gold and mounted as cuff links. Some bear insignias from the Royal Grenadier Guards of George V, others from the Royal Red Hats, the Royal Artillery, and the Royal Veterinary Corps. Now buttons that once added glamour to British uniforms can grace the cuffs of our men—or women—about town ($175).



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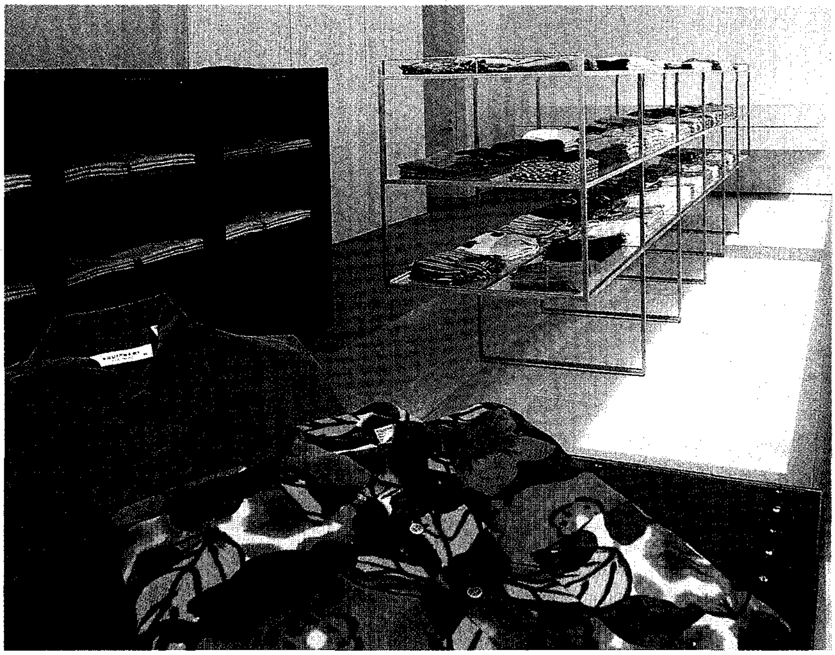


## Shirt Circuit

Already the collectors in their limousines have stopped by. But we're not talking antiques, we're talking shirts. Equipment shirts, that is. The company has opened its first freestanding New York store and filled it with the entire men's and women's collections. The décor? Purposefully minimalist—natural stone floor, off-white walls, and steel-and-glass and wood shelving—to better show off the shirts. Styles are as classic as the fabrics, and patterns range from subdued stripes to bright checks to wild prints. Colorful silk T-shirts and polo shirts and a few ties complete the array. But who needs more? Once you've bought one of these tops, you're addicted. (From $110 for a sleeveless cotton to $233 for a silk-and-organza shirt.)
EQUIPMENT/*872 Madison Avenue, at 71st Street/249-2083*

## Pick of the Critter

Even if watching *Kukla, Fran & Ollie* was about as far into puppetry as *you* ever got, relax. Ufits Critters will let your youngsters create their own puppet faces and put on their own show. They can make a puppet as solemn as Kukla, then transform it into one as carefree as Oliver J. Dragon. Each critter comes with twenty furry Velcro pieces—and a world of possibilities ($32.95).
A BEAR'S PLACE/*789 Lexington Avenue, near 61st Street/826-6465*

Photographs: left, John Parnell; top, Andrew Garn; bottom, Lauren Sorokin.

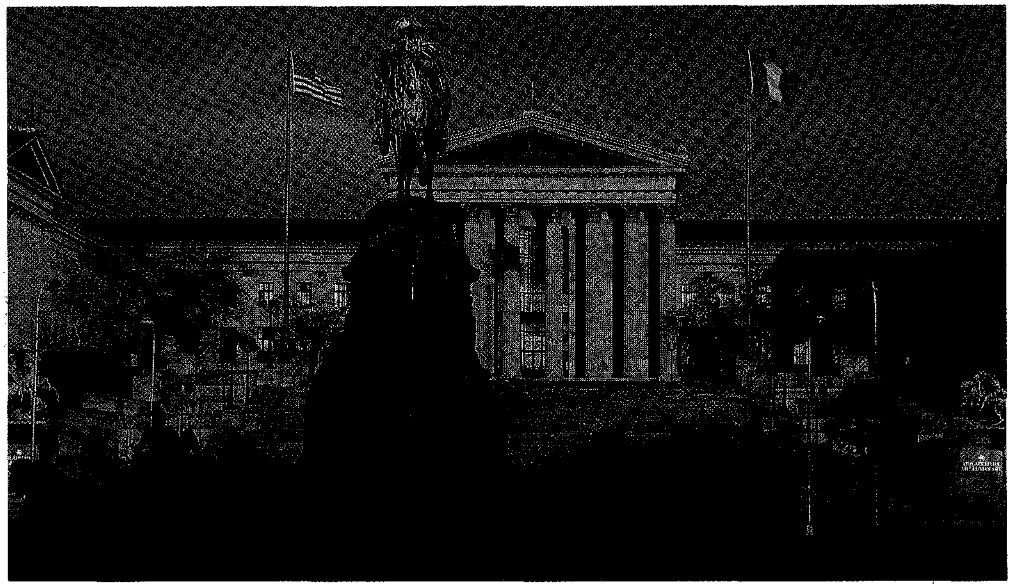
## Jaunts/Edith Newhall

# THE PHILADELPHIA STORY

"...If you arrive by train, your first stop should be the Institute of Contemporary Art, where Warhol had his first museum show..."

IT'S A CITY OF IDIOSYNCRASIES—MUMMERS and Quakers, Bassetts and Bookbinder's, the Liberty Bell and the eagle at John Wanamaker—and Philadelphia also has a hardy, individualistic art world. "Picasso and Things," at the Philadelphia Museum of Art, is the best reason to plan a trip now (the show is not coming to New York), but there are other terrific exhibits to see this summer. Most galleries close in August, but there are group shows during June and July, and they're a great way to get to know a gallery's point of view. (Be sure to check gallery hours and closing days beforehand.)

If you arrive in Philadelphia by train, your first stop should be the **Institute of Contemporary Art** (36th and Sansom Streets, 215-898-7108), on the University of Pennsylvania campus, an easy walk from 30th Street Station. Since its founding, in 1963, the ICA has gained a reputation for introducing the most controversial art of the moment to Philadelphia: Andy Warhol, Laurie Anderson, and Robert Mapplethorpe had their first museum shows at ICA. In ICA's new, high-ceilinged building, designed by Adèle Naudé Santos and Jacobs/Wyper Architects, Leon Golub's monumentally scaled paintings are currently on display; these expressionistic canvases, which explore power and violence in America, represent the painter's first major survey since 1984 (through June 21). Opening July 2 (through August 16) is "El Corazón Sangrante/The Bleeding Heart"—works by contemporary Mexican, Cuban, and Chicano artists, paintings by Frida Kahlo, and pre-Columbian and Spanish colonial works.



**SHOWSTOPPERS:** *This summer, the Philadelphia Museum has more than 100 Picassos on loan.*

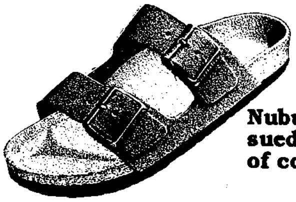
Across the Schuylkill River, the **Philadelphia Museum of Art** (Benjamin Franklin Parkway at 26th Street, 215-763-8100) is a Greco-Roman triumph. Designed by Zantzinger, Borie & Trumbauer in the twenties, it is gracefully positioned on a bluff overlooking the city and Fairmount Park. The museum has superb collections, but the tour de force this summer will be "Picasso and Things" (June 9 to August 30). The exhibit, which opened at the Cleveland Museum of Art and travels to the Grand Palais in Paris after Philadelphia, includes more than 100 of Picasso's still lifes—paintings, reliefs, sculptures, drawings, collages—from every period of his career, on loan from private collections and museums all over the world. (Tickets can be bought at the museum, and through Ticketmaster by calling 215-336-2000; $8.50 adults; $5 children, students, and seniors.) After Picasso, admirers of Marcel Duchamp should head straight for the Arensberg Collection, which boasts an entire room of his tongue-in-cheek creations, including *The Bride Stripped Bare by Her Bachelors, Even,* a.k.a. *The Large Glass* (1915–1923) and his last major work, *Etant Donnés: 1. The Waterfall/2. The Illuminating Gas* (1946–1966), an erotic diorama viewed through a hole in a barn door.

From the east terrace of PMA, you'll have a panoramic view of the city; you will also gaze down on the tidy **Rodin Museum** (the Parkway and 22nd Street, 215-787-5431), which contains the largest collection of Rodin's sculpture outside Paris. Designed by Paul Cret and Jacques Gréber (Gréber planned the Benjamin Franklin Parkway and modeled it after the Champs-Élysées)—the museum also has a serene neoclassical garden.

THE NEXT LOGICAL STOP AS YOU'RE HEADING downtown is the **Pennsylvania Academy of the Fine Arts** (Broad and Cherry Streets, 215-972-7600); founded at another location in 1805, it is the oldest art museum in the United States. One could visit the academy just to study its eclectic Victorian style—completed in 1876, the museum is considered to be architect Frank Furness's masterpiece—but "American Masterworks: 1750–1950" (June 13 to April 11, 1993) will gather the best-known works from the academy's collection. Early acquisitions—Gilbert Stuart's *George Washington (The Lansdowne Portrait)* (1796) and Benjamin West's *Death on the Pale Horse* (1817)—will be on view, as well as works by Calder, Copley, Eakins, Homer, O'Keeffe, Sloan, Sully, and others. From July 11 through September 27, the academy will show large-scale charcoal drawings by Michael Glier. The **Fabric Workshop** (1100 Vine Street, 215-922-7303), a few blocks away, invites artists to experiment with silk screen on fabric, and exhibits and sells the results.

A taxi ride from Center City to Old City takes about ten minutes; along the way, you'll see the skyline change from eighties urban (Helmut Jahn's One Liberty Place) to modern (the P.S.F.S. building, designed in 1930 by George Howe and William Lescaze) to Second Empire (City

Photograph by Kenneth Garrett/FPG.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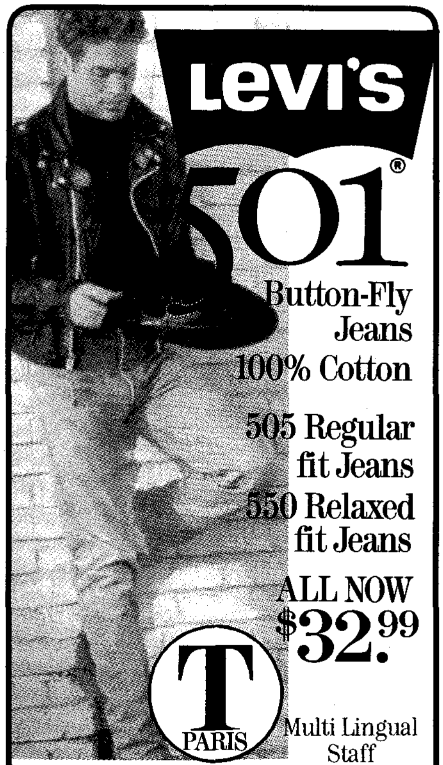
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> ". . .Visitors to the galleries in Old City will be reminded of SoHo's early days. . ."

Hall, designed by John McArthur, Jr. and completed in 1901) to Colonial (Elfreth's Alley, the oldest residential street in America, whose houses date from 1728 to 1836).

Visitors to the contemporary galleries in Old City—an area of nineteenth-century warehouses near the Delaware River and Society Hill—are often reminded of SoHo's early days; there's a noticeable community spirit among its gallery owners, who've organized a monthly event, "First Friday," when each gallery celebrates its latest exhibition on the same Friday night with a five-to-eight opening (the last "First Friday" is on June 5).

There are 31 galleries in Old City. Definitely worth a visit are **Larry Becker** (43 North 2nd Street, 215-925-5389), **Paul Cava** (22 North 3rd Street, 215-627-1172), and **Jessica Berwind** (301 Cherry Street, 215-574-1645). It's not in Old City, but the **Locks Gallery** (600 Washington Square South, 215-629-1000) is close by and shows works by established and emerging artists.

Despite the migration of galleries to Old City, a good many are still scattered around Rittenhouse Square—and with good reason: This is a lovely part of the city, its streets lined with sycamore trees and stately mansions. Some recommended galleries are **Mangel** (1714 Rittenhouse Square, 215-545-4343), **More** (1630 Walnut Street, 215-735-1827), **Schmidt/Dean** (1636 Walnut Street, 215-546-7212), **Helen Drutt** (1721 Walnut Street, 215-735-1625), **Sande Webster** (2018 Locust Street, 215-732-8850), and **Janet Fleisher** (211 South 17th Street, 215-545-7562). Not far away, **Moore College of Art and Design** (20th Street and the Parkway, 215-568-4515) and the **University of the Arts** (Broad and Pine Streets, 215-875-1116) also have regular exhibitions.

Connoisseurs would consider an art tour incomplete without visiting the **Barnes Foundation** in suburban Merion Station (300 North Latch's Lane, 215-667-0290; September through June, Fridays and Saturdays 9:30 A.M. to 4:30 P.M., Sundays 1 to 4:30 P.M.; closed July and August; $1); you should think about making this a trip of its own. The Barnes Foundation has one of the largest private collections of Impressionist and Post-Impressionist paintings in America; it also houses Albert C. Barnes's African, Egyptian, Greek, and Native American art, as well as antique furniture and handmade ironwork.

LOOKING AT ART WHEN YOU'RE HUNGRY isn't fair to you or the art. For homemade scones and freshly roasted coffee, try **Old City Coffee** (221 Church Street), a tiny café just down the cobblestone street from Christ Church, where Benjamin Franklin, George Washington, and Betsy Ross had their own pews. **Azalea** (Omni Hotel, 4th and Chestnut Streets) serves scrapple and other mid-Atlantic specialities.

If your visit to the Pennsylvania Academy coincides with breakfast or lunch, the **Reading Terminal Market** (51 North 12th Street) is close by, and you'd be hard-pressed not to find something to your liking in one of the casual eating places or fresh-produce stands. You can order pork and sauerkraut at an Amish-run lunch counter, oysters at an old-fashioned oyster bar, and buy an ice-cream cone at the original Bassetts.

Tea at the **Ritz-Carlton** (17th and Chestnut Streets, at Liberty Place) or the **Four Seasons Hotel** (One Logan Square) is a popular pastime in Philadelphia these days; you can combine the experience with visits to **John F. Warren Books & Prints,** an out-of-print-art-book shop (124 South 19th Street; 215-561-6422), Moore College, and the Rittenhouse Square galleries.

Near PMA and the Rodin Museum, **Jack's Firehouse** (2130 Fairmount Avenue; 215-232-9000) is in a real firehouse, and a meal here is sure to be out of the ordinary—Pennsylvania shad and house-cured bacon and yellow-footed chanterelle lasagna with Oregon black-truffle sauce are currently on the menu. Less exotic fare can be had at **Catalina Restaurant and Bar** (2001 Hamilton Street).

For dinner downtown, artists and dealers share tables at **Dmitri's** (3rd and Catherine Streets). Owner/chef Dmitri Chimes serves his version of Greek cuisine—grilled octopus, fish, and lamb—and it's fairly priced and scrumptious. Dmitri's does not take reservations and does not serve liquor, so arrive early and bring your own retsina. If you can't linger, nearby South Street has a plethora of restaurants from which to choose, among them **Thai Palace** (117 South Street) and **Cafe Nola** (328 South Street).

Amtrak's regular trains from New York's Penn Station to Philadelphia's 30th Street Station take about 80 minutes; if you're planning an excursion to the Barnes Foundation, you may want to drive.

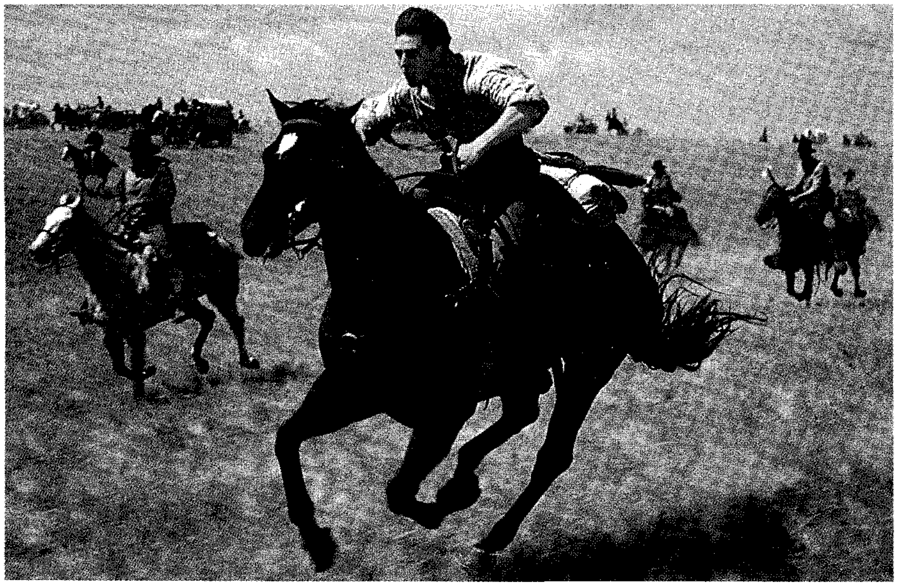
The **Omni Hotel at Independence Park** has unparalleled views of Independence Park and Society Hill, but there are a number of other good hotels, among them the **Hotel Atop the Bellevue,** the **Latham,** the **Warwick,** the **Rittenhouse,** the **Four Seasons,** the **Sheraton Society Hill,** and the **Ritz-Carlton, Philadelphia.** ■

Movies/David Denby

# BLARNEY BUSINESS

". . .*Far and Away* is a touch not only of the Old Sod but of Old Hollywood, though it's bigger, faster, and more violent. . ."

BARE-KNUCKLE BOXING AND TEASING whores; sodden slums and golden, wide-open plains, waiting to be taken; chaste, highborn Irish beauties and bucking stallions. . . . Have I left anything out? **Far and Away,** the new Ron Howard film, is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. The movie is fun yet crude and obvious, and it's been shot in a visual style one can only call fruity (Howard's method seems to be, Take a cliché, inflate it, and send the camera up into the air, spinning around).



**HIT MAN:** *Tom Cruise galloping across the Oklahoma plains.*

The theme of conquering the New World must have proved an irresistible temptation to kitsch: Tom Cruise, the bellicose son of a poor tenant farmer in western Ireland, watches as his father's house is burned down; he tries to kill the aristocratic landlord whose men did the burning, but instead he runs away to America with the landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. Early on, as he lies injured and nearly naked in her house, she can't resist lifting up a bowl that hides his genitals and taking a peek. In the New World, down on their luck, they pose as brother and sister, sharing a room in a bawdy house, and they take turns secretly peeking at each other at bedtime. This may be sexier than the usual quick tumble: The movies have gone back to premarital chastity, but with a friendly smile.

*Far and Away* is filled with avid, brawling people and scenes of cruelty and wild ambition. There's even a haughty Victorian villain with a mustache, who strides about making dastardly remarks. This vibrant, dumb movie is a good example of why people all over the world like American films. It's also an example of why people who care about the art of American movies can do little but shrug their shoulders. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Instinctively, Howard pushes everything into exuberant overstatement. He may be playing up the rawness of American experience, but he has little feeling for reality except as a kind of referent—as décor.

Yet *Far and Away* is going to be a hit, and deservedly so, because the stars work well together. Tom Cruise has given up on the smiling-jock routine he perfected in *Top Gun* and *Cocktail.* He's not an interesting actor and probably never will be, but he's not a self-satisfied actor either. He plays a land-hungry Irish peasant, Joseph, who hasn't been beaten down yet and who has the gumption to leave the Old Sod when the opportunity arrives. Joseph could be defined by what he wants; nothing else appears to be going on in his noggin. He's a striver and a sufferer, fighting men 50 pounds heavier than himself in a raffish Boston "social club" in order to pick up a few dollars.

Tom Cruise is in great shape, and Howard feasts on his smoothly muscular flesh. Cruise has a thin, high voice and limited expressive resources—he does crestfallen pride and bottom-dog determination—but he's always *in* the movie, hustling, breaking his neck, as if he had to prove himself all over again. He's like a silent-film comic; he can't be stopped, and when he finally gets on a stallion at the end and gallops across the Oklahoma plains, the audience breaks into applause.

Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. Tall, pale, and slender, with flaming red hair and a small but hungry smile, she has the volatile quality of that other, legendary redhead Maureen O'Hara; but perhaps because she's so willowy and supple, the flame seems to burn brighter. The scene of her staring at Cruise's member is so funny because of the amazed yet eager look that comes over her face. Nicole Kidman seems as direct as an adolescent, and she knows how to make fun of herself.

*Far and Away* is a touch not only of the Old Sod but of Old Hollywood, though it's bigger, faster, and more violent than if it had been made 40 years ago. The movie is so primitive in its appeal—attractive people want land and happiness—that it seems almost a symbol of popular culture itself. Cruise and Kidman keep looking at each other, hungrily, and the plot keeps delaying the moment of their falling into each other's arms. As a crowd pleaser, Ron Howard has no shame.

EVEN IF YOU HELD A GUN TO MY HEAD, I couldn't tell you what's going on in **Once Upon a Time in China,** the bizarre and

Photograph by Phillip Caruso/Universal.

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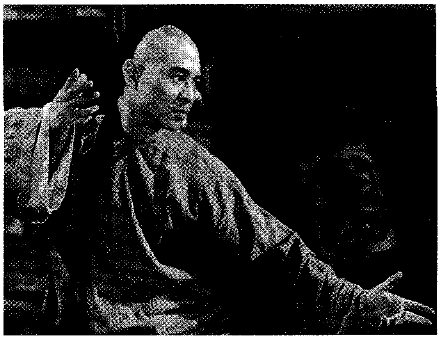
hilarious martial-arts historical epic from the master entertainer of Hong Kong, Tsui Hark. This gigantic period film, which plays at Film Forum from May 20 to June 2, has something to do with the invasion of China by Western values in the nineteenth century. There are opium traders and, resisting the invasion, a militia band led by master kung-fu fighter Wong Fei-hung. There are tall, villainous Americans in naval uniforms, speaking inhuman lines, and an allegedly decadent "Western" restaurant where a string quartet plays Mozart, and dummies sit about evilly using knives and forks.

In any case, amid the confusion, the great kung-fu star Jet Li, playing the anti-Western leader, can be seen doing his Astaire-like moves—the fights are what the movie is really about. *Once Upon a Time in China* is a manic mix of melodrama, action, and farce, all of it pitched at a speed that seems to make a mockery of the very notion of coherent narrative. Jokes and "political" ideas whiz by as fast as the flying feet.

Once the festivities begin, we know that Hark is an original and exhilarating movie artist. The ruling principle of a Tsui Hark film appears to be that a fight requires more than a body or two spinning around; it needs walls, balconies, windows—not just an open space—and it needs an *object*. An umbrella, for instance. Jet Li uses it to strut and pose; he swats people with it, whirling and holding off many foes—smack! smack! smack!—then jumps out a window with a bad guy, kicks the loser in the face in midair, opens the umbrella, and floats calmly to the street.



**KUNG-FU MASTER:** *Wong Fei-hung.*

Slow motion helps here and there, but I don't think one can overestimate the human virtuosity required to pull off some of these feats. A thick pole gets kicked back and forth through the air by two fighters; later, when the same two men are still at it, a long ladder is brought down from its leaning position, suspended out flat and traversed first by one man and then by the other, and then finally broken in pieces, the pieces kicked back and forth—the men seem more interested in taming the ladder than each other. Skip the baffling opening fifteen minutes or so, but don't by any means miss those fights. ■

## Television/John Leonard

# RAGIN' CAGE

"...Riveting images, a splendid Anne Bancroft—I'm afraid I'll oversell *Mrs. Cage;* Miles Davis is so cool he's almost alien..."

**PASSION PLAY:** *Bancroft explains her supermarket shooting to Hector Elizondo.*

THERE ARE SO MANY WONDERFUL THINGS about **Mrs. Cage** (*American Playhouse;* Wednesday, May 20; 9 to 10:30 P.M.; Channel 13) that I'm afraid I'll oversell it. Nancy Barr's adaptation of her two-character play has been translated into riveting images by Robert Allan Ackerman in his film debut, after a worthy career directing for the stage (*Bent, Extremities, Salome*). Anne Bancroft is splendid as Mrs. Cage, a 55-year-old middle-class "homemaker" who turns suddenly murderous in a suburban-supermarket parking lot, and so is Hector Elizondo as Ruben Angel, the police lieutenant who takes what is less her confession than an *Apologia pro Vita Sua.*

Mrs. Cage has been ironing shirts and fixing supper for Martin Cage (Stanley Grover), a successful criminal attorney, for 36 years. Their lawyer-daughter, Elizabeth, whose own marriage is falling apart, thinks her mother should be sending those shirts out. Nor need she visit the supermarket every day, just so Martin's meat will always be fresh. ("Are you telling me," says Lieutenant Angel, "that you never freeze the meat?") But there's another reason she's gone to the market every day for the past seven months, ever since Martin looked up from a brief to tell her she might as well send his shirts out: "It's not as if we can't afford it. It doesn't make any difference to me." The other reason is Billy, the new box boy with the long blond hair, who flirts with Mrs. Cage and also sings the *Rawhide* theme song—" 'Rollin,' rollin,' rollin' "—as he collects his "herd of silver carts."

On this particular day at the market, a yupscale career woman is being difficult in the express checkout lane, with 27 items, well over the limit of 11, including diet drinks and low-tar cigarettes, which she insists on Billy's carrying to her car in a zone for the handicapped. Mrs. Cage follows. When a thief grabs this young woman's purse, Billy pursues and tackles him. The thief pulls a .38 and shoots Billy. As Billy dies, the young woman continues to scream about her purse, so Mrs. Cage plugs her between the eyes. We see all this in the first few minutes of *Mrs. Cage,* though nobody is allowed to talk except Anne Bancroft and Hector Elizondo. To Elizondo's Maigret-like Angel, Bancroft's bewildered Mrs. Cage tries to explain herself. And from ironed shirts, a crayon drawing of a butterfly, popcorn, and the theme song for a television series, we listen in on something like an operatic aria.

So on one level, we get a sort of post-feminist revenge-of-the-homemaker play that might just as well have been called *Die, Yuppie Scum!* On another level, you will be reminded of Evan S. Connell's *Mrs. Bridge.* ("Cage" obviously resonates with "Bridge.") On a third level—and this, admittedly, is where I'm stretching, but what the hell—Thomas Mann's *Death in Venice* comes to mind, with all its inappropriate emotions and helplessness, especially when Mrs. Cage is impatient with Lieutenant Angel: Of *course* it was "a crime of passion," she says, "but why should passion be any excuse? What else is there but passion?"

Anyway, there's more intelligence in *Mrs. Cage* than in all the TV movies and mini-series on all the commercial networks combined, in this season of murderous mothers and mothers who are murdered, as if "sweeps" referred to the Augean stables.

IT'S BEEN DOWNHILL FOR MICHAEL NOURI since *Flashdance.* In **Psychic** (Wednesday, May 20, and other dates; 9 to 11 P.M.; USA; released on video in 1991), he is reduced to professing psychology at a local college, where he is also romantically involved with his teaching assistant, Catherine Mary Stewart (*Hearts Are Wild*). Stewart is so yummy that one of her students, Zach Galligan (*Gremlins*), also falls for her. Zach's advantage over Michael is that Zach is, if not "paranormal," at least clairvoyant. Having read Catherine Mary's mind, he knows enough to pretend to care as much as she does about Bach's music, Dostoevski's novels, and Chinese food, especially Sichuan.

Unfortunately, the sleepwalking Zach is simultaneously afflicted with murderous visions of a man wearing glasses just like Nouri's, who strangles young women who are sometimes redheaded with tattoos but also sometimes look like Catherine Mary. For a while—because of Catherine Mary and because Zach and Michael look so much alike in the visionary sequences—we are encouraged to think that something really tricky may be going on. Something tricky isn't. But I liked Michael's apartment, half Madame Tussaud's Wax Museum and half Delos, that Aegean boneyard of antiquities. I also

Photograph by Lorey Sebastian.

#9 IN A SERIES

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liked the snowplow, a nifty deus ex machina.

IF YOU DON'T HAVE A VCR, BORROW ONE TO record **Miles and Friends** (Friday, May 22; 10 to 11 P.M.; Bravo). It's the last you'll see of jazz great Miles Davis and his talking trumpet, filmed outdoors in Paris on July 10, 1991, in La Grande Halle, La Villette, on his final tour before his death. Though he's joined briefly by fellow legends Herbie Hancock, Chick Corea, Wayne Shorter, Bill Evans, Dave Holland, John McLaughlin, and Joe Zawinul, the Miles Davis Band does most of the glorious work, especially Kenny Garret on sax. Miles himself, wearing shades, chewing gum, in baggy checked trousers and rainbow silks, is so cool he's almost alien. His belly button's even cooler. And not a word is spoken: The only sound is American jazz—"Penetration," "Dig Watermelon Man," "All Blues," "In a Silent Way," "Human Nature," "Jean-Pierre"—and many French hands clapping.

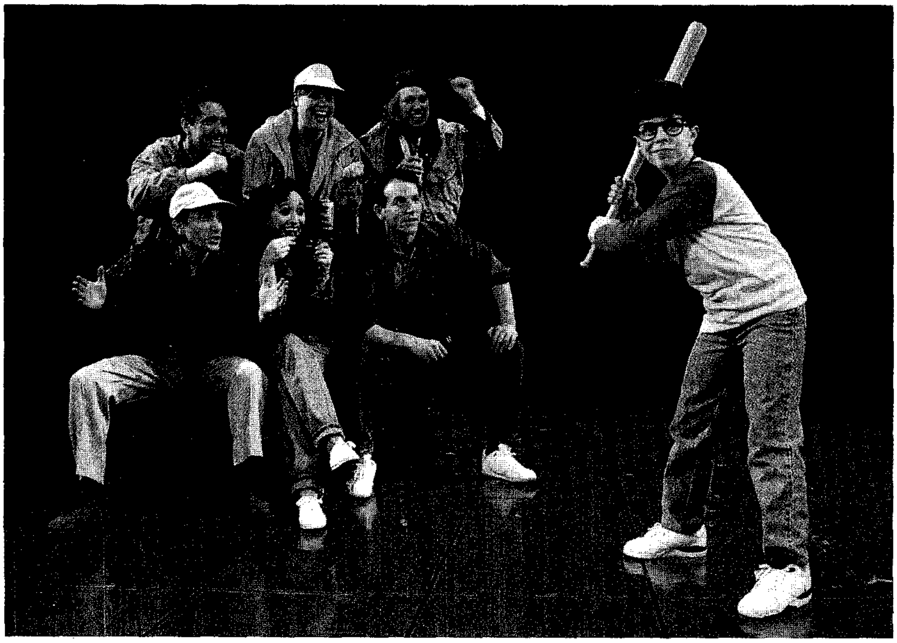
ALSO DELIGHTFUL, ONCE YOU'VE DECIDED to forgive James Burke for talking such baby talk as "an artist named Giotto," is **Masters of Illusion** (Wednesday, May 20; 10:30 to 11 P.M.; Channel 13), a lively little documentary on the missing third dimension, or what's happened to perspective from its birth in the Renaissance to its deployment in contemporary sci-fi movies. The National Gallery of Art, Canon, and All Nippon Airways have co-sponsored a get-together with Brunelleschi, Michelangelo, Raphael, Leonardo, and Albrecht Dürer for some computer-generated and laser-enhanced promiscuity among the masterpieces. (Dürer's analytic drawings even look as if they were computer-generated.) From the Basilica of San Lorenzo to the Sistine Chapel to Holbein the Younger to *Star Wars,* "the science of art" marches agreeably on.

FOR SOME OF BILL JERSEY'S BEST WORK AS A documentarian, you will have to wait for the June PBS series on fundamentalism, *The Glory and the Power . . . ,* but his cameras nevertheless know their way around a church, even a church as unusual as the Glide Memorial in San Francisco, which is where **Maya Angelou: Rainbow in the Clouds** spends most of its time (Friday, May 22; 9 to 10 P.M.; Channel 13). For almost three decades during the ministry of the ebullient Reverend Cecil Williams, Glide has gone into the mean streets to find its parishioners and has brought them back for hot food, health care, job training, alcohol and drug rehabilitation, rape counseling, dance, and literacy programs. Poet and activist Angelou, who tells us that she has been both married and divorced at Glide, talks to these voluble and attractive people and does some inspiring of her own. ■

### Theater/John Simon

# EVASIONS AND MANIPULATIONS

"...*Falsettos* is a triumph of packaging and salesmanship not to be confused with art. *Empty Hearts* is a disheartening spectacle..."



**HIGH NOTES, LOW NOTES:** *The cast of William Finn's* Falsettos.

THERE IS NOTHING WRONG WITH REACHING the widest possible audience. Indeed, in the perpetually strapped world of theater, it may even be a necessity. But there *is* a problem with pandering to, massaging, targeted groups—Jews, homosexuals, suburban housewives—with a play that, while seeming to examine serious issues honestly, is really a glossy, edulcorated buttering up. And such operations are inevitably good only for the moment, as a piece of special peddling. William Finn's **Falsettos,** which started out as two Off Broadway one-acters, *March of the Falsettos* (1981) and *Falsettoland* (1990), should, following these strategies, prove a gold mine for its author and for its director and book co-author, James Lapine.

For *Falsettos,* as becomes evident only a few years later, is hardly a work for the ages, despite the word *sublime* that shows up profusely in most reviews. With music that is largely a Sondheim derivative, lyrics that are barely serviceable, and drama that consists of pushing the right buttons, *Falsettos*—with the added virtue of being relatively cheap to mount—is a triumph of packaging and salesmanship not to be confused with art.

This is the story of a nice Jewish family from 1979 to 1981: Marvin, rich but of no specified occupation; his wife, Trina, who justly feels neglected; and Jason, the precocious, chess-playing, early-teen-age son. In what is now the first act of *Falsettos,* Marvin, in treatment with a jolly Jewish shrink, Mendel, falls in love with the half-Jewish Whizzer, a homosexual gigolo who may actually reciprocate Marvin's love. Trina consults Mendel, and they, too, fall in love; upon her divorce, Trina marries Mendel. Soon everyone sings songs critical of everyone else. Marvin and Whizzer break up, and the act ends with Marvin telling Jason, in a number called "Father to Son," how much he loves him.

Act Two begins with pitch darkness out of which comes Mendel's first intoned word: "Homosexuals." The audience breaks into laughter. With two roving flashlights, Mendel scans the audience. The laughter becomes orgasmic. The audience identifies itself raucously with the onstage proceedings. This is theater of recognition and self-projection, and I submit that it is the most primitive form. It is comparable, say, to some of the early black theater pieces that, though utterly artless, filled black audiences with enormous satisfaction and pride. But in a relatively short time, black theater has moved on well beyond that, its more sophisticated recent offerings far transcending the mere delirious recognition stage. *Falsettos,* however, is arrested at it.

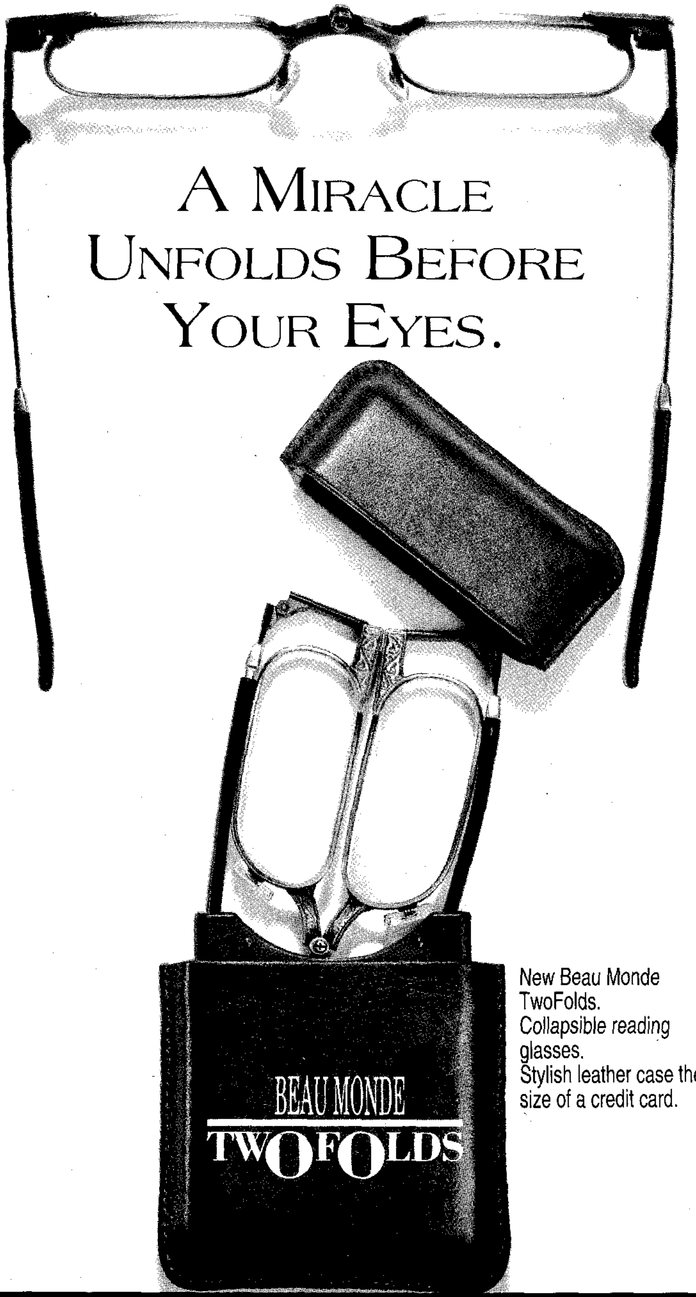
Of course, homosexuals have been portrayed on our stage for a long time. But not so much on Broadway, and not in its archetypal genre, the musical. Or if so, they tended to be disguised or spoofed; or the treatment was so discreet as to be hardly recognizable. Or the homosexuals came to didactically unhappy ends; or the whole thing was predominantly campy and dismissible. Or in a final cop-out, these characters went straight. Not so in *Falsettos,* in whose second act (the time is 1981) two new characters appear: Charlotte, an internist at a hospital, and her lover, Cordelia, a kosher caterer—the "spiky lesbians" from next door.

Everybody forgathers to root for Jason playing baseball ("We're watching Jewish boys/ Who cannot play baseball/ Play baseball"—arguably the best number in the show). Whizzer appears to give sound batting advice, presumably with his goyish half. Marvin and Whizzer are reconciled. Jason is to be bar mitzvahed, but he can't decide whether he wants to, driving his parents crazy. Marvin and Whizzer's happy cohabitation is marred: The previously unbeatable Whizzer collapses on the squash court and ends up hospitalized. Already Dr. Charlotte has been telling about her day at the hospital: "Bachelors arrive sick and frightened./ They leave weeks later, unenlightened./ We see a trend, but the trend has no name./ Something bad is happening./ Something very bad is happening./ Something stinks...." From which we conclude, first, that Whizzer has AIDS, and, second, that Finn can't write a serious lyric.

The rest of the show concerns the support group that forms around Whizzer, the bar mitzvah at his hospital bedside (which makes no sense, there being no *minyan,* the required group of ten Jewish men), Whizzer's soliloquy "You Gotta Die Sometime" (even though "life sucks," death "pins me up against the wall and kisses me like crazy"), and Marvin's final acceptance of survival: "Too soon I'll remember your faults,/ Meanwhile, though, it's tears and schmaltz./ There are no answers/ But what would I do/ If you had not been my friend?"

The big lie in all this is that it makes

Photograph by Carol Rosegg/Martha Swope Associates.



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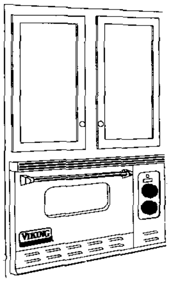

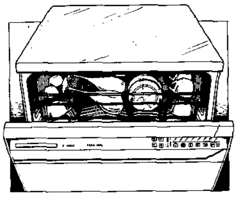

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dying of AIDS look gentle, elegant—something like a nineteenth-century heroine's wistful expiring of consumption—whereas we all know that it is grueling and gruesome. To prettify it is, like all the other euphemisms of this basically meretricious work, an act not of ennoblement but of jejune evasion. Even this may be less of a flaw, however, than Finn's trivial music and lyrics, a graffito on the surface of life posturing as insight, beauty, art. Take Mendel's concluding wisdom: "Lovers come and lovers go./ Lovers live and die fortissimo./ This is where we take a stand./ Welcome to Falsettoland." Where is this "This"? What is this "stand"? And why is Finn's world a "Falsettoland"? A reference to artificially produced high-register tones whereby male imitates female? What kind of tribute to homosexuality is derived from the word (and concept) *false*? And how does this category include the heterosexual Trina, Mendel, and Jason?

On the evidence of his other works—*In Trousers, Romance in Hard Times,* and *Tango Apasionado*—Finn may well be a *homo unius libri,* an author who never got beyond a single success. But however much he keeps rewriting, restructuring, and rehashing his *Falsettos,* it will not make the transition from timeliness to timelessness. Finn does, however, get terrific support from his director (Lapine), his designers (especially Douglas Stein's whimsically minimalist décor, mostly armchairs whooshing about on casters), Michael Starobin's cheeky arrangements, and a hardy perennial core cast, including Michael Rupert, Stephen Bogardus, and Chip Zien, although you may have to be a Zienist to appreciate his hyperthyroid shenanigans.

Among the newcomers, Jonathan Kaplan is the best Jason yet, and Barbara Walsh easily outshines previous Trinas (Alison Fraser, Faith Prince); she is so technically secure, so unpredictably fresh, and so touchingly human that she raises her personal contribution to the realm of art.

JOHN BISHOP HAS PROVED HIMSELF SO often as a playwright and director that it makes the doldrums that inhabit and inhibit **Empty Hearts** a disheartening spectacle. Concerned with a murder whose causes are guessable and a trial whose outcome is predictable, the play provides credible, nicely textured characters whose doings and undoings never rise above the commonplace. Every now and then, there's a hint that Bishop had another—kinkier, fiercer, more original—play in mind, only to race back to the safety of the conventional. Wasted are the considerable talents of that resourceful actor Cotter Smith, and Mel Harris, who dazzles us with her inner and outer opulence—a face and a voice as hypnotic as the sight and sound of the ocean. ■

Music/Peter G. Davis

# MUCH ADIEU

"... To hear Riccardo Muti conduct Rossini's *Stabat Mater* was a privilege; L'Opéra Français uncovered two Milhaud beauties..."

**EXIT OVER EASY:** *Riccardo Muti at Carnegie Hall.*

MOST CONDUCTORS ENJOY DISPLAYS OF power and glory, and they usually like to exit in style. Surrounded by a cast of hundreds, Zubin Mehta said farewell to the New York Philharmonic last season leading Schoenberg's spectacular epic cantata, *Gurrelieder.* A few weeks before that, Sir Georg Solti bade a heavily hyped adieu to the Chicago Symphony as the centerpiece of Verdi's *Otello,* a gala performance that also starred Luciano Pavarotti. This month it was **Riccardo Muti**'s turn, but for his final Carnegie Hall concert as music director of the Philadelphia Orchestra, the Italian maestro gently rebuked his profession by conducting Cherubini's Symphony in D and Rossini's *Stabat Mater*—modestly scaled scores hardly designed to flatter the vanity of the man on the podium.

But how typical of Muti, who has always gone his own way. Only a departing conductor who is absolutely confident of his own worth and secure in his musical convictions would choose such a self-effacing program, yet one so well tuned to his special temperament and taste. During his ten years in Philadelphia, Muti has attended to the standard repertory, presided over glamorous opera-in-concert presentations, explored novelties from the past, and paid thoughtful attention to new scores by American and European composers. Like all major conductors, he has had to be a cosmopolite, but an individual voice invariably comes through in the clarity, precision, and warm lyricism of his music-making, virtues that strike me as eminently Italian. Here is a musician keenly aware of his roots, and he draws on them proudly for strength and definition—which may explain why, unlike many conductors of his generation, Muti communicates a distinctive musical personality.

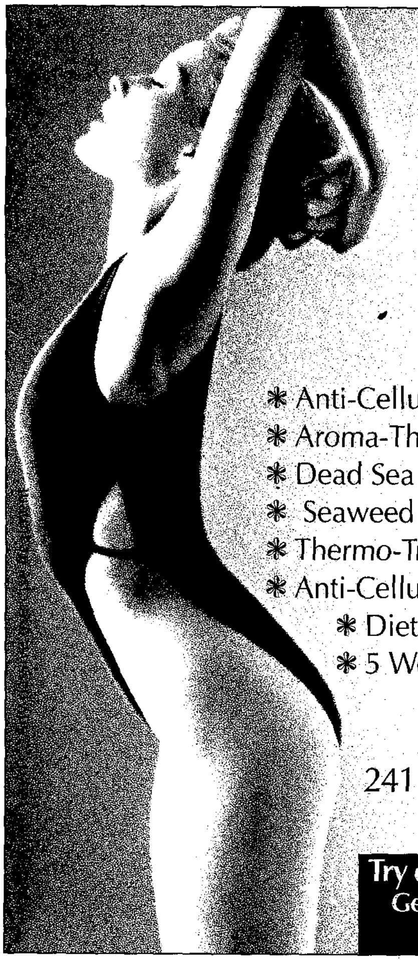
Granted, Cherubini's only symphony, written in 1815, is no towering masterpiece, but its melodic freshness and quirky inventiveness are worthy of attention and respect. Although the score outwardly follows the four-movement Viennese tradition of Haydn and Beethoven, it relies more on thematic variation than symphonic development and on harmonic procedures that define color rather than structure. Those were the qualities that Muti emphasized in a lithe performance of fine-tuned instrumental elegance and polish, a reminder that Cherubini has long been a cause with this conductor, the sacred choral works especially. With luck—and the assistance of a great dramatic soprano—that enthusiasm will one day extend to *Medée,* the composer's finest opera and a revelation when presented in its original French version.

To hear Cherubini's symphony played with such aristocratic grace was a pleasure. But to hear Rossini's lovely *Stabat Mater* so affectionately articulated and sensitively proportioned, neither treated with condescension nor overinflated to sound like a mini–Verdi Requiem, was a privilege. I doubt that the Philadelphians have ever produced a coarse or unmusical sound for Muti, and they brought the same musicianly care, glowing tone, and rhythmic lift to Rossini's accompaniments that they would to a symphony by Brahms or Mahler. The Philadelphia Singers Chorale also demonstrated how healthy performance disciplines can be used to achieve the right expressive ends, and the soloists—Carol Vaness, Delores Ziegler, Frank Lopardo, and Roberto Scandiuzzi—sang divinely, a quartet of equals rather than four opera stars. Muti has made much music in New York during the past ten years, seldom more beautifully than this. He will be missed.

THIS YEAR'S MUSICAL CENTENARIAN—ONE of them, at any rate—is **Darius Milhaud,** who does not seem slated for as much anniversary attention as he deserves. The recent double bill performed by L'Opéra Français de New York at Florence Gould Hall was announced as the city's "official" celebration, although perhaps there will be more later on. One of this century's most prolific composers—he had reached Op. 441 by the time he died in 1974—Milhaud is often perceived as more industrious than inspired, and the many scores he turned out in later life tend to confirm that view. As a young man during the twenties, though, he participated in France's bubbly artistic ferment and made important contributions along with Stravinsky, Gide, Cocteau, Satie, Poulenc, Chagall, Honegger, Ravel, and many others. The music of that fruitful period is ripe for rediscovery, and L'Opéra Français, enterprising as always, uncovered two beauties.

"I am a Frenchman from Provence, and by religion a Jew." With those words Milhaud opened his 1949 autobiography, although he had already made musical capital of the fact in 1925 when he wrote *Esther de Carpentras,* a two-act opéra bouffe with a text by his childhood friend Armand Lunel. Both men were well acquainted with the Jewish ghetto in Carpentras, its 500-year history under the Avignon popes, and the folklore of its people, all combined and richly elaborated in this delightful work. Here, amid preparations for the annual Purim performance of *The Story of Queen Esther,* the newly appointed cardinal decides that the entire community must convert, but he is eventually dis-

Photograph by Steve J. Sherman.



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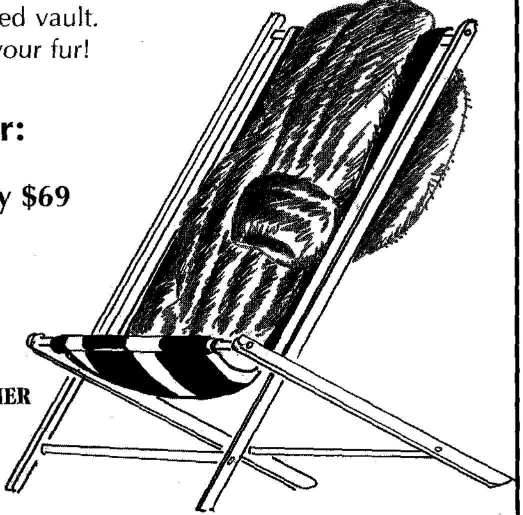

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suaded by the girl who plays Esther—the cardinal, after all, is only eighteen, and the pretty actress reminds him of his pre-ordination indiscretion with a Jewish girl in Rome. The story's humor, warmth, and humanity are mirrored in Milhaud's brightly colored score, a subtle amalgam of Jewish Comtadin chant and the composer's personal brand of polytonality, all of it kissed by the Provençal sun.

In stark contrast to that charmer, *Le Pauvre Matelot* is a rigorously composed 35-minute lament about a sailor who comes home wealthy after an absence of fifteen years. His faithful wife fails to recognize the rich stranger and murders him for his treasure in order to share it with her husband when he returns. The words are by Jean Cocteau—one of his ironic "infernal machine" tales of blind destiny—and Milhaud matches the poet's spare language with a taut musical dialogue that has the flavor of a sad, archaic sea chantey. Expertly guided by Max Charruyer's inventive stage direction and Yves Abel's alert conducting, both operas received splendid performances. Eleven talented young singers brought Milhaud's music back to life and left at least one member of the audience eager for more.

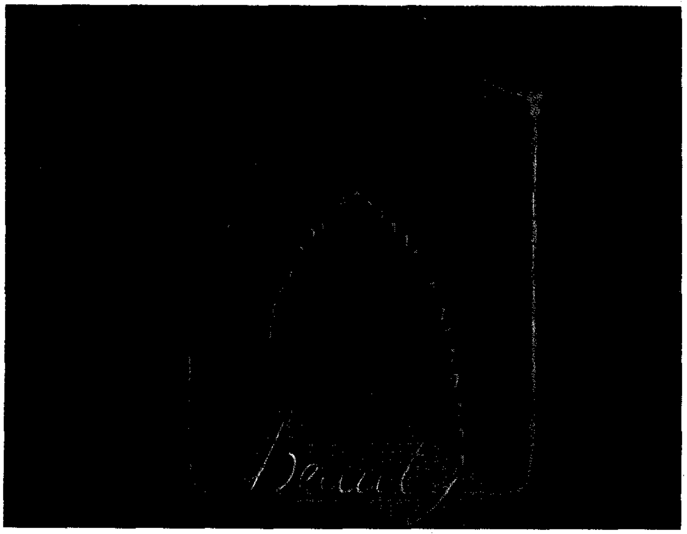
THE MERE FACT THAT THE **Metropolitan Opera Orchestra** now makes tours and gives concerts in Carnegie Hall is remarkable in itself. Such a phenomenon would have been unthinkable in years past, before James Levine brought his musicians up to their present level of instrumental excellence. I heard the second of two programs that the orchestra recently played in Carnegie, and the overall standard was what one has come to take for granted on a night-to-night basis at the Met: a supple and responsive ensemble, primed to deliver technically polished performances for almost any conductor who can give a downbeat and follow the score.

Even so, I found the concert a disappointment, because Levine's interpretations mostly skated lightly over the music's surface. Sooner or later Levine would naturally want to show us that he can play a Mozart piano concerto and conduct from the keyboard as efficiently as Ashkenazy, Barenboim, or Perahia. That he did, but the A-major Concerto (K. 414) sounded pallid and perfunctory under his hands, an uneventful stream of liquid tone that gave little sense of the score's inner character or dynamic variety. Mahler's orchestral song cycle *Das Lied von der Erde* began with an impressive burst of energy, but that soon dissipated as the performance wound down to a state of virtual stasis, the notes completely drained of their emotional power. There were few truly expressive moments, most of them supplied by the two exceptional soloists, mezzo-soprano Waltraud Meier and tenor Michael Sylvester. ■

Art/Kay Larson

# THE PAINTING PYRAMID

> “. . . Rough as it may be in spots, ‘Slow Art: Painting in New York Now’ is a kinder, gentler experience than touring 400 studios . . .”



**THE OBJECT OF *BEAUTY*:** *Mira Schor's cosmic light show.*

IF YOU THINK OF PAINTING CULTURE AS A pyramid, with most artists squashed together at the base and a few famous names at the peak, you glimpse the tricky problem of the group show. Where do you make a cut? Not at the bottom, obviously. And not at the top, unless you don't mind telling everybody what they already know.

**“Slow Art: Painting in New York Now”** is P.S. 1 Museum's response to this conundrum. Director Alanna Heiss, doubling here as curator, has sliced the triangle differently than most people would dare: In effect, she's cut it vertically, not horizontally. Peak, middle, and baseline cohabit in the same space. Heiss writes that she wanted a “non-denominational and non-generational ‘working’ show.” Deliberate as this strategy is, it can't prevent a rather bizarre melting-pot chaos, and it doesn't quite let her avoid the taste issue.

Somewhere between a third and a half of these 103 New York–resident painters could have easily stayed home to improve the show's gloss and style. But then you would miss the view from the center of the pyramid—of paint in process, thoughts half formed, ideas in the seed stage. Believe me: Rough as it may be in spots, “Painting in New York Now” is a kinder, gentler experience than touring 400 studios. If you care to see where the pot bubbles, this is the show.

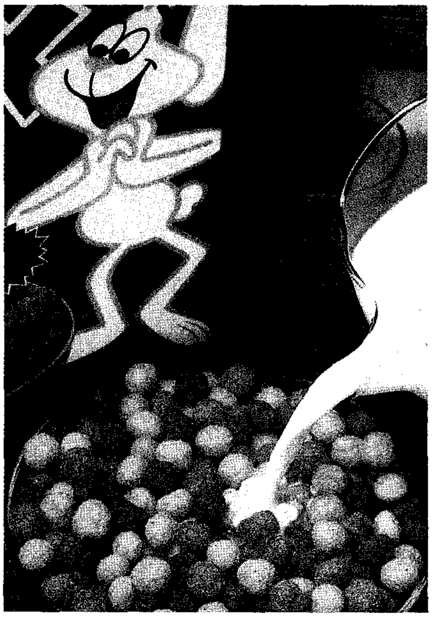
“Slow” is a painter's term, and it's always a compliment. The implication: depth, stillness, thoughtfulness, indifference to the market. No flashy, easy, sales-oriented solutions. Just one artist speaking to another. Thus the odd prospect of major names—James Rosenquist, Robert Mangold, Roy Lichtenstein, Ross Bleckner, Neil Jenney—presenting themselves less grandly than they are capable of doing. Since they, too, started out at the bottom, they are here cut down to size and placed alongside their struggling cohorts.

Stripped of their “genius” labels and allowed one modest canvas apiece, the old hands have to convince you from scratch. Jasper Johns, hashing out a postmodern Picassoid Surrealism—warped green balloon heads on a pink ground—bumps against Mike Bidlo, who rethinks “authorship” by copying a Léger. Johns's cloying Easter Bunny pastels are irritable and difficult, as is David Diao's muddy ocher-green *What Is Modern Painting? (W.I.M.P.),* its title painted onto canvas in the grim typography of a fifties art-book cover. How are they alike and different? You could teach a seminar.

“Slow” is also “tough,” a category arguably evident throughout P.S. 1 in the radical simplicity of Alex Katz's black boatman on a white pond, the splash of Pat Steir's white-on-black Japanesque lyricism, and Glenn Ligon's enraged and impacted black letters (excerpting black writers) stenciled on a muddied, scarred, and exhausted white “page.” Heiss clearly thinks that “tough” can be pushed as far as “hideous,” hence the grotesque slag heap by Larry Poons and a confectioner's gilded frosting swirl of paint by Jules Olitski.

Nearly everybody else falls somewhere in the pyramid's middle, a step back from “hideous,” in the area called “edgy.” Success is sporadic here, but its fitful gleam is illuminating. You access thoughts sputtering like gaslights in the privacy of the studio. In *Beauty,* Mira Schor sets off a startling cosmic light show of female essences lit by a string of pearls of fire; if you know what it symbolizes, tell me. Marilyn Minter takes a wicked, sarcastic swipe at Pop artists' attitudes toward women in *Chérie*—an obscene set of red-hot lips and lolling tongue oozing a blob of drool: This babe is not only hot, she's brain-dead.

“Tough” and “edgy” span the spectrum at P.S. 1: Elizabeth Murray and Robert Moskowitz, Ida Applebroog and Peter Halley, Byron Kim and Alexis Rockman, John L. Moore and Frank Moore rate these terms, no matter their rank. If some artists have little more to their name than the edge, at least they have that. I would rather suffer through the lows in “Slow Art” than the amphetamine jags of a show culled from the reviews in *Flash Art.* The fashion-enslaved Whitney Biennial–type exhibition is always—rightfully—attacked for its *People*-magazine aesthetics (it's not what you do but who knows your name). So here we have the alternative: not just slow art but slow careers. A more elegant exhibition is not



**AD MAN:** Untitled, *by Richard Prince.*

Photographs; top, courtesy of P.S. 1; bottom, courtesy of the Whitney Museum of American Art.

only possible but probable. But now and then it's good to get a report from the wilderness. (46–01 21st Street, Long Island City; through June 21.)

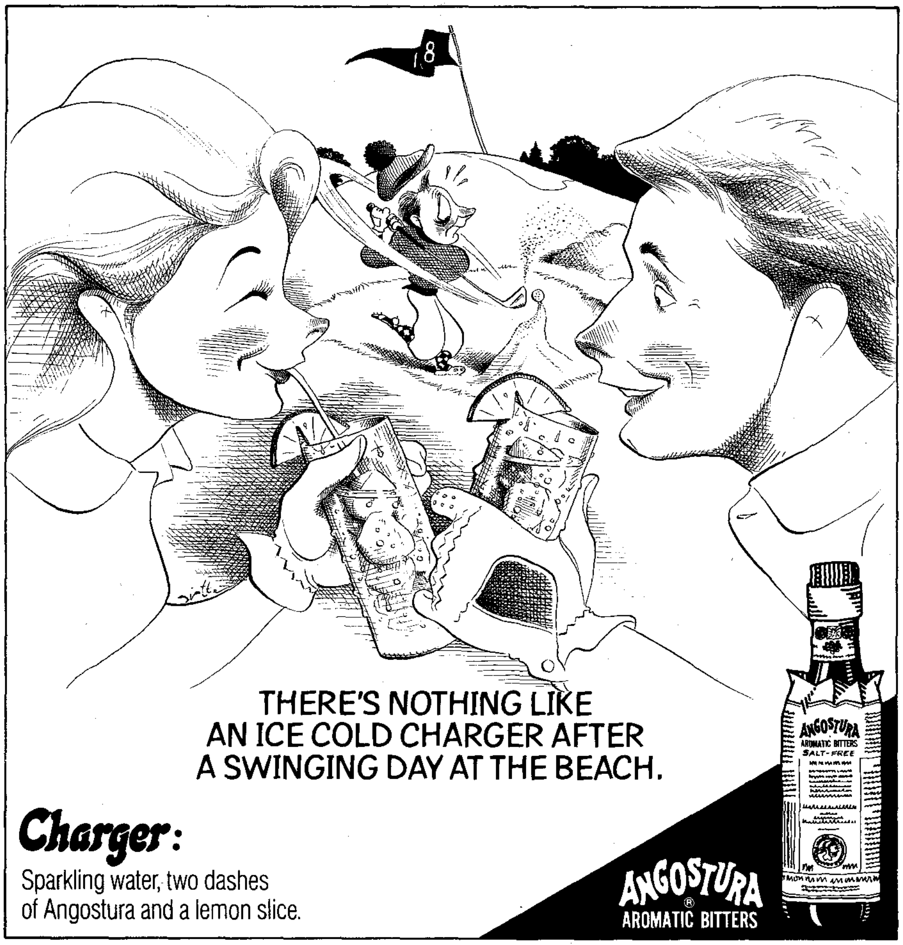
SPEAKING OF ART, FASHION, AND THE WHITNEY: I walked into the **Richard Prince** show willing to give him the benefit of the doubt, but doubt was all I got in return. After a decade at full tilt, Prince isn't much better equipped for a full retrospective than was Terry Winters. Even the scrawled, stenciled, and handwritten paintings of the past several years, which had seemed headed somewhere, overstay their welcome.

Prince's career took off in the early eighties after he began photographing captionless magazine advertisements (the Marlboro Man was a favorite) and delivering them, grainy but unaltered, to the gallery walls. He later added biker molls, jokes, and cartoons to his stolen repertoire. "Rephotography," which he claims as his own, joined other forms of art appropriation as artists' response (it now seems) to the decade's leveraging of vital assets. Michael Milken and Richard Prince share the same thin air.

But a vacuum does not an exhibition make. Prince's visual strategy, consciously or not, looks back to John Baldessari, but where Baldessari manipulates movie stills to create a complex commentary on vision and meaning within the frame, Prince absorbs and spews forth the advertising industry's wet dreams and late-night-cable comics' sexist jokes. To say it another way, Baldessari is a craftsman of ideas, an artist whose main concern is art. Prince is an epiphyte in the jungle of culture.

The postmodernist theorists make much use of Prince, however. The less art, the more brilliant structuralist signifiers can be extracted from it. The catalogue is funnier, smarter, deeper, and better designed than the exhibition. Somehow the alchemy of text and pictures presents all the sexual tensions, the self-doubt, the secret yearning, the adolescent posturing, and the blame-the-other-partner love relationships that underlie Prince's place in the world.

This is "fast" art: flashy, easy, aimed at the market. (The market of fashionable ideas and hot dollars.) Prince confesses in an interview that the "fiction" of the advertising images "seemed to be terrifyingly beautiful." His own writings here—which seduce you into believing they tell true stories about himself—are likewise false. As for the jokes, he says, "they're personal, but I didn't make them up." So I will appropriate one of his own punch lines. A woman turns to a man and whines, "I *do* think your problems are serious, Richard. They're just not very interesting." (Madison Avenue at 75th Street; through July 12.)



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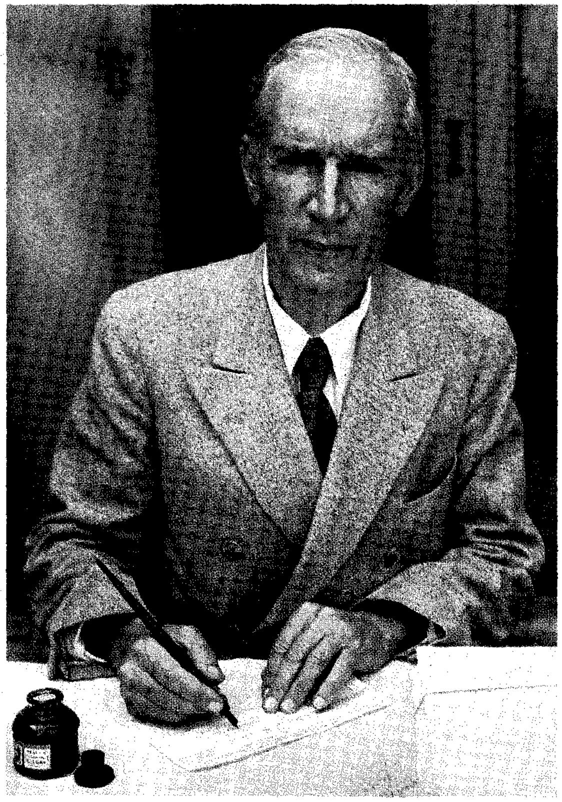
## Books/Rhoda Koenig

# CALIFORNIA SCHEMING

"...Real-estate agents insisted property would be worthless if Sinclair won; producers threatened to move their studios to Florida..."

**The Campaign of the Century: Upton Sinclair's Race for Governor of California and the Birth of Media Politics,** *by Greg Mitchell. Random House; 665 pages; $27.50.* **Center Stage,** *by Ingrid Winther Scobie. Oxford University Press; 369 pages; $24.95.*



**SPIN CONTROLLED:** *Would-be governor Upton Sinclair.*

FOR CONNOISSEURS OF WICKEDNESS AND foolishness, particularly the gaudy sort in which California specializes, *The Campaign of the Century* represents terrific value for the money. Though the book's "significance" lies in its extensive documentation of the media blitzkrieg suffered by Upton Sinclair in his unsuccessful 1934 attempt at the governorship, it is also great entertainment, reproducing a vanished world of gleeful shamelessness, awesome idealism, and heartbreaking naïveté.

If it is now inconceivable that an employer would dock all his workers a day's pay to support his preferred candidate (as Louis B. Mayer did at MGM), it is also hard to imagine any seeker after office addressing his public as Sinclair did in his first national speech: "All my life I have believed in the people. All my life I have insisted that democracy could be made to work.... All through these years I have stood by my faith, in spite of all ridicule. I have believed in the people, and the one thing the people of California have done for me is to vindicate that faith, out of which my life and books have been made.... If you should give me a chance to end poverty in California, and if I should fail to do it, life would mean nothing to me thereafter."

It is understandable that Greg Mitchell should be excited by this wonderful story, but it is not excusable that he should periodically chuckle, lick his lips, and rub his hands. (Does there not exist, even at Random House, an editor of good sense and either persuasive charm or chilling authority?) Mitchell is awfully chummy about people to whom I do not think he can have been introduced—two contemporary novelists are "Dos" and "Hem," their critic "Bunny," and we are told, of a well-known female humorist, "Dottie had come a long way." His occasional forays into comedy are not happy ones: An anti-Sinclair group's recruitment of Helen Wills Moody, he writes, "gave new meaning to the expression 'political racket.' " These are, however, minor faults beside Mitchell's assured handling of his enormous cast of martyrs, geniuses, clowns, crooks, and imbeciles.

California in 1934 was a nervous and angry state. The New Deal, in effect for only a year, had done little to alleviate want and despair so severe that some mothers were selling their babies for the amount of their hospital bills. Welfare payments were swollen by migrants who came seeking work, or at least sunshine. A general strike in San Francisco had led to anti-labor violence throughout the state and anti-Communist hysteria, cranked up by organizations desperate to fend off reform. "The Reds are not lined up in solid ranks," warned the Los Angeles *Times*. "Their menace is secret and subtle. Their agent may be your cook or your trusted friend or the movie star whom you admire on the screen." (Heywood Broun asked if this meant one's chef, under orders from Stalin, might arrange the letters in a bowl of alphabet soup to read, "Arise, ye prisoners of starvation.")

The volatile atmosphere was made incendiary on August 28, when Sinclair, famous for his socialism since his 1906 novel, *The Jungle*, astonishingly won the Democratic nomination for governor with his End Poverty in California program: a system of state-run factories, state-sponsored farms, barter, and personal tax relief, to be financed by huge corporate taxes. The waves of hysteria started crashing even louder: Real-estate agents insisted that property would be worthless after a Sinclair victory; producers threatened to move their studios to Florida (as United Artists president Joseph Schenck put it, "Don't cut off the hand that lays the golden egg"). These bleats of protest were soon backed up by a coalition of businessmen prepared to spend millions; they were guided by advertising men who prepared what one Republican called a "simple, homely appeal that will get under the skins of the man and woman who are too lazy to think for themselves."

As a result, California was not just deluged with anti-EPIC propaganda, it was suffocated. Dentists were asked to provide client lists and stationery for mailings (they did); stockholders in Pacific Mutual Life Insurance and Standard Oil were told their investments would be destroyed if Sinclair won. The California Newspaper Publishers Association repeatedly sent its 700 members anti-Sinclair editorials to reprint (they were used by 699), and the new Campaigns, Inc., organization (the first political-consulting firm) gave stories and cartoons to papers grateful for free material. (Turner Catledge, in Los Angeles to cover the campaign, asked the *Times*'s political editor—who was raising funds and writing speeches for Sinclair's opponent—about its reporting. He was told, "We don't go in for that kind of crap that you have back in New York—of be-

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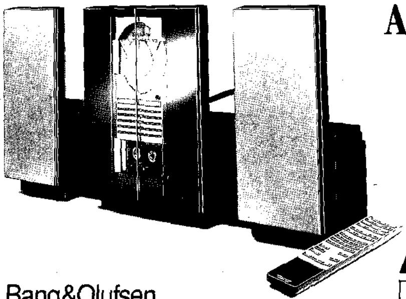

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Audiences in California movie theaters saw shorts, presented as newsreels, in which blacks, Chicanos, and shabbily dressed men mumbled that they would vote for Sinclair, while sweet white grandmothers and articulate white men in suits announced they would vote Republican. Churches, which Sinclair had once described as "the servant and henchman of Big Business," urged the defeat of the man one Methodist minister called the candidate of the Devil.

If this weren't enough, voters were told that a list of 60,000 people believed to have registered illegally was in the hands of police, and that, on Election Day, sheriffs would be on hand to arrest any of those miscreants who turned up at the polls. It must have been small comfort to Sinclair that he had the unqualified support of Albert Einstein, Ezra Pound, and a woman who reported cheering news of his popularity among at least one group: "The great majority of nudists are with us."

The forgotten man of the campaign was the Republican candidate, Frank Merriam, an elderly, fat party hack who rather poignantly complained to his fund manager, "It's all about what a stinker Upton Sinclair is. But there's nothing about me." He was told, "You're a tough guy to sell," and was advised to shut up and keep out of sight. Nor were any of Merriam's other backers deceived about their man. William Randolph Hearst agreed with an adviser who told him after the election, in an appraisal more than 30 years ahead of its time, "Somebody is going to have to supply the brains for the present governor of California."

Remarkably, though, Sinclair pulled 900,000 votes to Merriam's 1.1 million—a tally that allowed him some dignity when he admitted defeat ("I concede," he told reporters, "that the election has been stolen"). He might well have been lucky to have lost: A fanatic had planned to assassinate him if he won and would probably not have been the last to try. (He could also rejoice, four years later, in the results of the next statewide election: One former EPIC leader became a senator, and another finally defeated Merriam.)

Across the country, the snoozepaper of the Eastern Establishment was pleased: When a threat like Sinclairism arises, the New York *Times* editorialized, "the only way, the American way, is to challenge the whole thing directly. . . . California has shown the rest of the country how to go about such a disagreeable business." As subsequent exercises of the democratic process have shown, it certainly did.

Another famously victimized California campaigner, the engaging actress-politician Helen Gahagan Douglas, is the subject of what could have been a lively, absorbing biography. Unfortunately, much of *Center Stage* is rough sledding through the prim and earnest prose of Ingrid Winther Scobie, who has about as much of a feel for show business as a leper has for Chinese embroidery. She has, however, unearthed much interesting information on Douglas's personal and political life. A Broadway sensation at 22 (she was called "ten of the twelve most beautiful women in the world"), Helen Gahagan was at the top of her profession in 1931 when she married her little-known co-star, Melvyn Douglas. As he became more successful, though, Helen Douglas's career declined, and, like her friend and mentor Eleanor Roosevelt, she found politics a welcome distraction from her pain on learning that her husband was having an affair.

The support for labor, civil rights, and other liberal causes that made Douglas so popular in her six years as a congresswoman did her in when she ran for senator in 1950 against the man she dubbed Tricky Dick. In her campaign, Douglas was hampered by the same high-minded naïveté that had led her to write, in an article titled "If I Were a Negro," that blacks should support authority because it protected them and that "there is no Negro problem. Only a white problem which, in the final analysis, must be solved by whites." Like Upton Sinclair, Douglas refused to believe, until it was too late, that voters would be affected by the opposition's crude and often absurd charges, and, like him, she was unable to defend herself against name-calling, lies, media bias, and big money.

Nixon supporters organized hecklers to embarrass Douglas when she spoke in public, and his campaign workers made half a million anonymous calls in which they would say, "I think you should know Helen Douglas is a Communist," and hang up. Though Douglas was innocent of all Nixon's slanders, there was one she could hardly contradict: One wonders how the crass but prudish Nixon would have reacted if, in answer to his claim that she was "pink down to her underwear," she had replied that she never wore any.

**In brief:** THE FREE-FLOATING ANOMIE OF Los Angeles—where "a good part of every day . . . is spent driving, alone, through streets devoid of meaning to the driver"—should make Joan Didion an excellent commentator on our vacuous contemporary politics. Yet, though it has its moments (among them "Sentimental Journeys," an excellent, balanced analysis of the response to the April 1989 attack on the Central Park jogger), **After Henry** (Simon & Schuster; 319 pages; $22) suffers from a bad case of the Elizabeth Drewps: too much description of what we already know, and indignation that is so deadpan it sounds smug.

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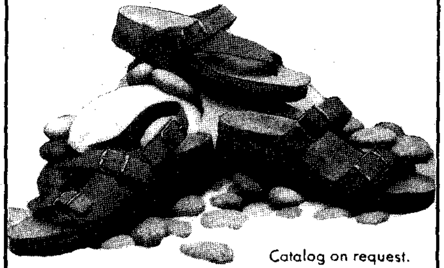

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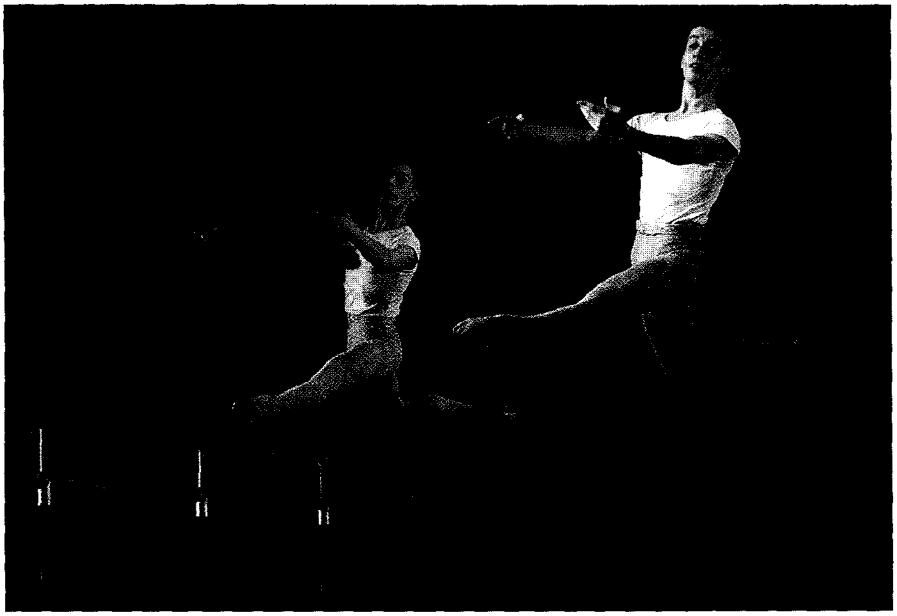
# BLOSSOM TIME

"…The Opéra student performances glowed with purity and verve. DTH's *Four Temperaments* bubbles with mischievous energy…"



**'STURDY OAKS':** *Students of the Paris Opéra Ballet School pass the barre.*

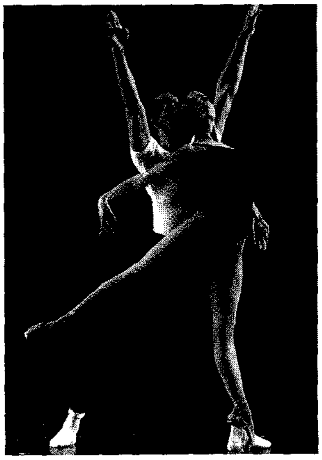
AFTER THE RECENT DAYLONG DEMONSTRATION of its syllabus and three performances by its senior students at the City Center, the **Paris Opéra School of Ballet,** directed by Claude Bessy, may well have convinced New York dance fans that it surpasses even the exalted levels of the Kirov's and the New York City Ballet's academies.

Admittedly, the performances were seriously undermined by the choice of repertoire. To American taste at least, the three pieces created mid-century by choreographers popular in France were inept, even ludicrous, each in a different way. George Skibine's *Le Prisonnier du Caucase* is one of those improbable exotic affairs about heroic soldiers and maidens sacrificing themselves for love, the Asiatic-Russian locale serving as a costume opportunity. Serge Lifar's *Entre Deux Rondes* is cloying in its conceit of artworks come to life; a ballet girl from Degas flirts with a Greco-Roman Apollo. Probably both works looked better at the time they were made—on seasoned players who could treat the flimsy material with the proper panache in the first case and wit in the second.

Attilio Labis's *Arcades,* used to showcase the skills the graduating class has attained, is hopelessly mired in organizational confusion; its peculiar bravura challenges put the young dancers at a disadvantage, occasionally even at serious risk. Despite these unfortunate texts, the performances glowed with the purity and verve of the neophytes' dancing, the sincerity of their mime, and the gallantry of their deportment.

The all-day showing of the syllabus comprised mini-lessons of increasing difficulty executed by successive levels of pupils, from advanced beginners to those ripe for the parent company, as well as views of specialty classes such as mime. Witnessing one grade follow another was like watching one of those time-lapse films depicting the growth of a flower: seed to bloom in 30 seconds.

The children, obviously handpicked for physique, among other qualities (musicality, alertness of response), are impossibly long-limbed and willowy, with exquisite feet. Suddenly, in mid-adolescence, the girls take on a little flesh as they negotiate the passage into womanhood. In the final stages of the training, the preprofessionals become greyhound-sleek and begin consciously to exercise their innate charm. Slowly and steadily, the boys grow hardier: Chests swell; thighs enlarge; the leg is transformed from slender birch to sturdy oak. But the fluidity in the hip joint remains, as do the quicksilver action in the feet and the chivalric air. No one has an awkward age. Indeed, no one seems to have an awkward moment.



**BLOOM:** *DTH's* Temperaments.

This student body, still sheltered from faddishness and commercialism, displays far better than its parent company the virtues of French classical style. Scrupulous attention is paid to large, clear shapes. Dynamic contrasts are lovingly nurtured—spectacular elevation set against refinement in small beating steps, light and shade constantly at play in the sculpting of the port de bras and the musical shaping of a phrase. Overall, the aims—typically French—are precision, delicacy, lyricism, expression, and poise.

A hallmark of the school is modesty. Prodigious feats are proffered as efforts to please, and the formal good manners that are part of the school's regimen are exercised with a natural sweetness. No one, bowing to his instructor, seems stiff or cowed; there's none of the typical adolescent "attitude" in the pupils' executing the obligatory outward signs of respect for their elders and betters. One can only hope these well-bred aspirants keep their dorm rooms in wild disarray, occasionally smuggle in some contraband, and read dirty books after lights-out.

The faculty is a show in itself. A delicious glamour and engaging vanity in the female teachers is expressed in soigné teaching garb and coiffures and the cultivation of an attractive, unique personality. Such qualities are not extraneous to a prospective ballerina's curriculum. The women outside the classical department don't try to compete with the chic perfume of these temperaments. The accordion-wielding doyenne

Photographs: top, Johan Elbers; bottom, Beatriz Schiller.

of folk dance weighs in as a steadfastly earthy peasant temporarily in residence at Versailles; the aura of the lady in red boots who teaches character dancing is so sullen and melancholy, the youngsters' gaiety seems an attempt to cheer her up.

Throughout the ranks, teaching acumen is a given. There are at least two great male professors in evidence: Quietly authoritative, Gilbert Mayer maintains a brisk pace that works as an antidote to fakery and sentiment. Max Bozzoni, who combines keen intellect and smoldering sexiness, suggests to the adolescent couples learning partnering the connection between classical ballet, with its rarefied poetry and its highly technical craft, and the feelings and experiences of real people in the real world.

A GOOD MEASURE OF A CLASSICAL BALLET company is how it dances Balanchine. All the world-class troupes include his work in their repertoire, performing it more or less faithfully, in their particular regional accents. The Kirov, which bred Balanchine and then declared him politically incorrect, now can't get enough of his material; the Royal Danish Ballet is preparing a sixteen-work festival for 1993, to mark the tenth anniversary of his death.

**Dance Theatre of Harlem,** recently at the Brooklyn Academy of Music, has had generous access to the Balanchine canon because the group's artistic director, Arthur Mitchell, was a star with the New York City Ballet. DTH repaid Balanchine's generosity by opening its two-week engagement with a rendering of *The Four Temperaments* that boasted qualities central to the choreographer's aesthetic: clarity, rhythmic acuity, and a connection between the popular and the sublime.

The ever-increasing technical facility of the Harlem artists now enables them to transmit the grandeur of this ballet on something close to the scale it requires. Still, other companies have achieved as much, and the City Ballet's current forcefully projected, clean-lined rendering is nothing short of monumental. More remarkable in the DTH interpretation is a quality given short shrift today even by its official custodian: This *Four Temperaments* bubbles with joyous, mischievous energy, the choreography invested at appropriate moments with the low-down ambience of jazz.

Other moods—the luxuriously self-indulgent melancholia of the second movement, the clotted and tangled perspectives of the Phlegmatic section—are evoked with a vividness and disarming frankness that recall the feeling the ballet had decades ago, when the choreographer was coaching his own dancers in it. This is a staging with personality—not the idiosyncratic personalities of specific dancers on ego trips but sheer physical temperament.

DISTINCTIVE REAL ESTATE

The Elliman File

EAST SIDE EXCLUSIVES

**Park Ave** **11 rms**
**THE SMARTEST BUY - 4000' PRIME**
Open views & sunshine from most rooms. 4 exposures Grand proportions: 23 ft. gallery, 32' x 19' corner living room, 4 to 5 BR's & library, 2 to 3 WBF's, 10 ft. ceiling & the lowest maint. of $2,760. An excellent buy at $1,725,000 negotiable EXCLUSIVE.
**Mr. Michel Madie** **891-7092/644-8351**

**Park Ave 70's** **9 rms**
**EXCLUSIVE ESTATE SALE**
3 masters, 3 maids. Townhouse feeling with many lovely details. High curved windows with charming views. Gorgeous living room, WBFP, formal DR, big kitchen with pantry. Needs work, but well priced.
**Barbara Cardozo** **891-7001**

**Sutton's Finest** **7 into 6 rms**
**SUNNY + SUBLIME**
Superior old coop with mint cond. apt. Exceptional architectural details. Big and beautiful living room, formal DR & library; 24 ft. master BR; VG 2nd BR; magazine quality kitchen. Reduced to $890K. EXCLU.
**Kurt Herwig** **891-7128**

**860-870 UN Plaza** **6 rms**
**10 MILE RIVER VIEW**
Sky high coop. 6 rooms on water. 2 large bedrooms, dining room, maid's room, 3.5 baths, huge windowed eat-in kitchen. Price negotiable. EXCLUSIVE.
**Olive L. Ambrose** **891-7024/688-0469**

**Park Ave 60's** **6 rms**
**DRASTIC PRICE REDUCTION**
6 huge rooms on park in mint cond. 27ft LR, FDR, entry gallery, 2 masters, KIT, 3.5 baths. Sunny & bright. Perfect location, must sell! $700K's. EXCL.
**Laura Kornblau** **891-7114/288-9790**

**East 70th (Lex-3rd)** **6 + terraces**
**GREAT SPACE / LOCATION!**
Gloriously sunny 6 on high floor F/S luxury bldg. 12 ft. gallery, 25' LR, 14' FDR, two 20' MBR's, new wind'd KIT, maid's rm, 3 baths. Asking $560K. EXCL.
**Anneke Van Wagoner-Felske 891-7005/914-793-0343**

**East 72nd Luxury Coop** **6 rms**
**ESTATE ANXIOUS TO SELL!**
Quality special buy. Superb bldg. Sweeping LR, din area, 2 BR's & den/maid's room, 3 baths, high sunny floor. Lovely windowed kitchen. $495K negot. EXCLU.
**Irene Leeds** **891-7077/734-2436**

**E. 63rd St. off Third** **6 rms**
**HIGH FLOOR EAST 60'S NEW EXCLUSIVE**
Sundrenched 3 BR/3 bath apt with S & W skyline views in triple mint condition in established coop bldg with in-house garage. 65% financing allowed.
**Patricia Warburg Cliff** **891-7038/759-2844**

**Fifth Ave 72nd St.** **5.5 rms**
**FIFTH'S FINEST JEWEL**
NEW EXCLUSIVE. The best Central park views & the most exquisite renovation are just some of the special features in this 2000 S.F. 2 MBR home w/enclosed terrace, deluxe kitchen, marble baths, FDR & much more!! A must see!! Asking $1,295,000, low maint.
**Marcy Stein** **891-7091/744-3069**

**94th/Madison** **5.5 rms**
**FAMILY CONDO - 3 BEDROOMS**
3 marble baths. Bright South,West & East exposures available now in Carnegie Hill Tower. 1822 sq. ft. Low $780 cc. Priced to sell! EXCLUSIVE.
**Victor Creech** **891-7014/753-4339**

**60's East** **5 rms**
**MADISON AVE**
Light spacious 2 BR apt. 30' LR, FDR, separated BR's, 2 baths, maid service available. Walk everywhere. A lovely home or pied-a-terre. $460K. CO-EXCLUSIVE.
**Sonya M. Dunham** **891-7030/675-2263**

**E. 57th St. off Sutton** **4.5 rms**
**430 EAST 57TH EXCLUSIVE**
Perfect prewar in one of Sutton's finest. Large & light LR 18'x22'. Good EIK, thru wall air. 2 BR's, 2 bths, WBF. Owner bought other. Ready to sell. Ask $374K.
**Susan Sperber** **891-7068/737-0397**

**Park Ave** **11 rms**
**PARK PREWAR 4000' - $1,400,000**
Baronial 11 gigantic rooms. Gallery 10 ft x 30 ft, LR 18 ft x 26 ft, DR 18 ft x 22 ft, LIB 18 ft x 20 ft, 2 WBF's, gourmet KIT. Old world elegance. 50% financ.
**Linda Schlang** **891-7028/737-7595**

**Park Ave 50's** **5 rm condo**
**BEST DEAL ON PARK**
1800 S.F. 2 BR's - master w/dressing room. Prime condo. Steps from the Park. Hi flr. City views. EIK, 2 full bths + powder room. Priced well below $1 million.
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WEST SIDE EXCLUSIVES

**West Side 80's** **10 rms**
**HIGH-FLOOR MANSION**
Sun and open views from all 10 rms (3800') of this elegant prewar coop. Grand scale rooms w/hi ceils. + great detail. A sensational home. Asking $950K. EXCL.
**Joan McArdle** **362-9600/865-1748**

**CPW 80's** **8.5 rms**
**SENSATIONAL PARK VIEWS**
From picture windows in major rooms. 26' LR, WBF, elegant master suite with charming office space. 2 additional BR's, gourmet kitchen, breakfast room. A masterful restoration. EXCLUSIVE.
**Ruth Trakinski** **362-9600/362-9756**

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**SOME DESIGN! ONE OF A KIND!**
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**Marta McLoughlin** **362-9600/721-0444**

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**HOUSE & GARDEN - $580K!!**
ALL ORIG. DETAIL restored to perfection, soaring 12' ceilings, ornate carved mantlepiece w/matching oak wainscotting, cozy DR w/French doors to landscaped & decked garden, gourmet country KIT. LR, DR, 2 BR's, 3 baths. Maint. $1,666. EXCLUSIVE.
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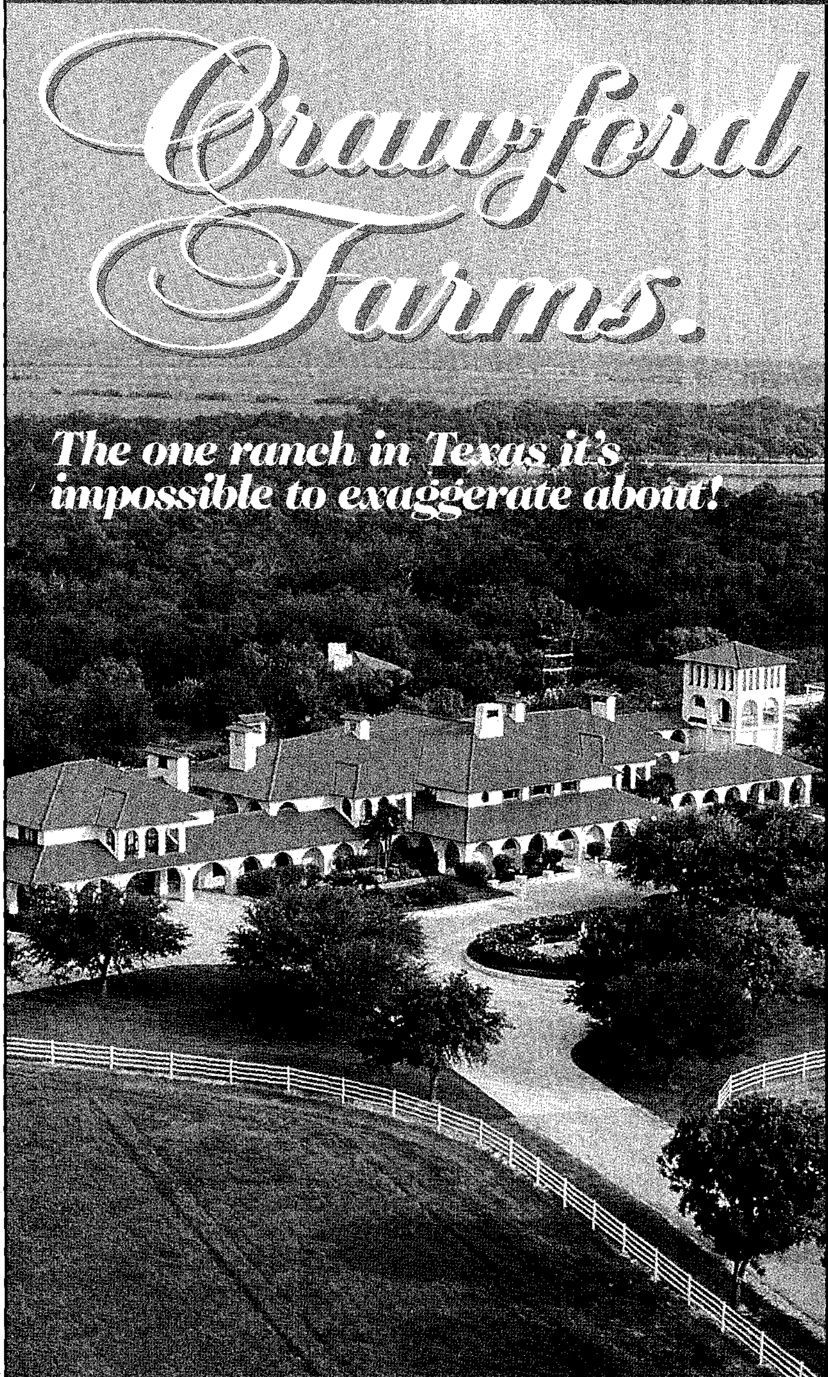

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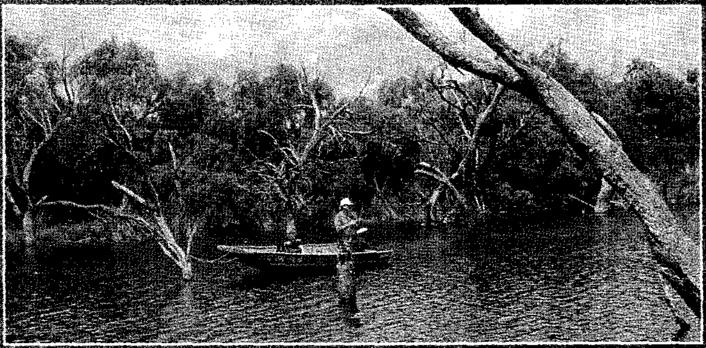

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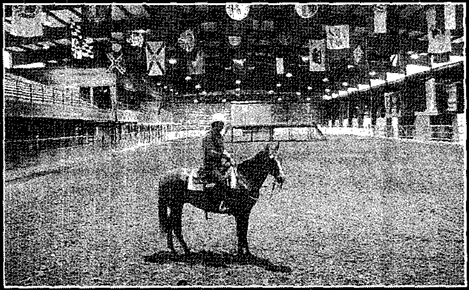

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## TOME FOOLERY

TO START YOUR VACATION SEASON, THE Bryn Mawr Book Shop of the Bryn Mawr Club of New York is offering used hardcover travel and fiction books at $1 each, and used travel and fiction paperbacks for 10¢ each. If you buy 10 or more, hardcovers are 75¢ each, including selected oversize volumes. Additional books will be put out each day during the sale, and all proceeds go toward a regional scholarship fund for Bryn Mawr College. Cash and checks only. *Bryn Mawr Book Shop, 502 E. 79th St. (744-7682); Sat. 10:30 a.m.–4:30 p.m. and Sun. and Mon. noon–4:30 p.m.; 5/23–25.*

## SUNSUIT BOULEVARD

THIS CHILDREN'S COTTON CLOTHING IS designed in France, and now items are 20 percent off the original wholesale price. Spring and summer styles, layettes, and boys' and girls' wear from 3 mos.–10 yrs. includes a group of size 2–10 sundresses, pinafores, and party dresses, in gingham, stripes, and florals, wholesale $45–$50, here $36–$40; cotton-piqué puff-sleeved blouses, sizes 1–10, wholesale $30, here $24; girls' long or Capri pants with matching top, sizes 2–10, wholesale $38, here $30; unisex cuffed and pleated Bermuda shorts, sizes 1–10, wholesale $30, here $24; boys' broadcloth dress shirts in yellow or plaid, sizes 1–10, and boys' bib shorts, sizes 1–3, wholesale $30, here $24; babies' and toddlers' sunsuits and jumpsuits, 3 mos.–4 yrs., wholesale $35, here $28; cotton knits for babies, 3 mos.–3 yrs., wholesale $20–$30, here $16–$24. Cash only; all sales final. *Pom 'Flore, 443 E. 84th St., ground floor (914-232-5307); Mon.–Sat. 10 a.m.–6 p.m.; through 5/23.*

## UNITARD STATES OF AMERICA

A LOT OF BASIC AND FASHIONABLE WOMEN'S dance wear (some one-of-a-kind and some stock) in sizes 6–14 is on sale at two locations. Most clothing comes in cotton-and-Lycra blend, and the rest is in nylon-and-Lycra blend. For example, leotards and tights in solids, retail $26–$32, leotards and tights in prints, retail $34–$40, here $16, 2 for $30; unitards, retail $40–$48 in solids, $46–$52 in prints, here $20, 2 for $38; bike pants, retail $24–$27 in solids, $28–$32 in prints, here $13, 2 for $24; leggings, retail $27–$30 in solids, $34–$38 in prints, here $16, 2 for $20; tops (most of them sleeveless tanks in various lengths but some with sleeves), retail $21–$25 in solids, $25–$30 in prints, here $10, two for $18. Checks accepted; no credit cards; all sales final. *Dance Basics Warehouse, 220 W. 19th St., fifth floor (255-5600); Tues.–Thurs. noon–6 p.m.; Women's Workout Gear, 121 Seventh Ave., near 17th St. (627-1117); Tues.–Thurs. 11 a.m.–7 p.m.; 5/19–21.*

**DO NOT PHONE:** *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

## BED AGAIN

ONE-OF-A-KIND FLOOR SAMPLES AND IN-stock bedrooms, dining rooms, and living-room pieces are on sale here, such as a Century Chinhua bedroom including wedding bed, manufacturer's suggested list $12,700, here $5,975; Bernhardt Stonecroft 6-piece oak bedroom, mfr's. sugg. list $7,415, here $3,990; Sealy Posturepedic queen sofa bed plus matching love seat in your choice of fabric, mfr's. sugg. list $2,100, here $1,091; Natuzzi leather 6-seat sectional with sofa bed, mfr's. sugg. list $4,100, here $2,885; upholstered dining chairs in your choice of fabric, mfr's. sugg. list $385, here $165; 5-bay wall unit with choice of finishes, mfr's. sugg. list $3,880, here $2,175. A.E., M.C., V.; checks accepted as deposits only; delivery additional; all sales final. *Foremost Furniture Showrooms, Inc., 8 W. 30th St., tenth floor (889-6347); 10 a.m.–5 p.m; through 5/31.*

## MY COUNTRY 'TIS OF THEE

THIS PRETTY SHOP HAS ONE-OF-A-KIND NEWly handmade patchwork goods in traditional patterns and made of cotton fabrics with polyester batting. Now in-stock quilts are 25–49 percent off, such as double-size Rosebud and Road to Oklahoma quilts, were $450 and $445 respectively, now $310 and $305; double-size Trip Around the World quilts, were $385, now $245; king-size Vermont Star quilts, were $495, now $325; queen-size Goose Tracks quilt, was $370, now $205. Crib quilts are 25 percent off, including Sailboats and Tumbling Blocks, were $93, now $70; and special orders for standard sizes that are unavailable will be taken at 20 percent off the usual price. Patchwork wall hangings are 23–36 percent off, including 41-sq.-in. Road to Oklahoma and Seven Sisters hangings, were $110, now $70; 64-in.-by-51-in. hangings include Trip Around the World and Rosebud, were $210, now $150; place mats and napkins, were $12 a setting, now $9; coordinating (but not patchwork) standard pillow shams, were $34, now $17; twin-, double-, queen-, and king-size dust ruffles, were $70–$105, now $42–$63. Checks accepted; no credit cards; all sales final. *Hands All Around, Inc., 986 Lexington Ave., near 72nd St. (744-5070); Mon.–Fri. 10 a.m.–6 p.m.and Sat. till 5:30 p.m.; through 6/15.*

## HOPI AND GLORY

SAITY IS OFFERING AT LEAST ONE THIRD off 8,000 pieces of Native American jewelry, including many one-of-a-kind pieces in heavy sterling silver with hand-set stones from the Hopi, Navaho, Zuni, and Santo Domingo tribes. For example, squash-blossom necklaces, were $150–$4,200, now $100–$2,800, include a heavy Zuni necklace with hand-cut needlepoint turquoise, was $1,800, now $1,200; matching earrings, were $150, now $100; turn-of-the-century Navaho squash-blossom necklace with hand-set turquoise and coral stones, was $3,200, now $2,130; matching bracelet, was $1,200, now $800; matching ring, was $210, now $140. Bolo ties, were $120–$3,600, now $80–$2,400, such as a Zuni bolo tie with a turquoise center surrounded by channel-worked coral, was $420, now $280; handwrought Hopi sand-cast silver belts, were $450–$9,000, now $300–$6,000; Navaho concha belt with ten silver conchas set with hand-cut turquoises, was $2,400, now $1,600. Belt buckles, were $120–$1,800, now $80–$1,200, including a large oval Navaho belt buckle inset with hand-cut turquoise, was $600, now $400. Navaho belts with chunky turquoise and coral beads, were $420, now $280; Hopi sterling-silver necklace with kachina-dancer pendant, was $600, now $400; matching bracelet, was $300, now $200; matching earrings, were $120, now $80; Hopi necklace with hand-cut turquoise, silver, and coral beads, was $420, now $266; matching earrings, were $120, now $80; Zuni silver necklace with inlaid channelwork of coral, jet, and turquoise, such as moon, Earth, and sun, was $4,800, now $3,200; matching bracelet, was $1,800, now $1,200; matching ring, was $240, now $160; Navaho shadow-box necklace of graduated etched-silver circles inlaid with turquoise, was $1,200, now $800; matching earrings, were $180, now $120. A.E., M.C., V.; exchanges possible. *Saity Jewelry, Trump Tower, level 5, 725 Fifth Ave., at 56th St. (308-6570); Mon.–Sat. 10 a.m.–6 p.m.; through 5/30.* ■

A Complete Entertainment Guide for Seven Days Beginning

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# MOVIES
## THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

**1. FILM FORUM—209 W. Houston St.** (727-8110). #1—5/20–6/2: *Once Upon a Time in China.* #2—5/19–20: *Ladies of Leisure* (1930); *Forbidden* (1931). 5/21: *The Power of the Press* (1928); *Flight* (1929). 5/22–24: *It Happened One Night* (1934); *Platinum Blonde* (1931). 5/25–26: *Long Pants* (1927); *Frank Capra, Gagman - Part II* (1924–27). #3—*Titicut Follies.*

**3. ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*The Waterdance.* #2—*Mediterraneo.* #3—*Mississippi Masala.* #4—*Edward II.* #5—*Proof.* Opening 5/22: *Zentropa.* #6—*Night on Earth.*

**4. LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—5/8–21: "Women Make Movies Film Series." 5/15–21: *Shoot for the Content; Johanna d'Arc of Mongolia.* 5/22–6/4: *Frida Kahlo: A Ribbon Around a Bomb.*

**5. WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Crisscross.* #2—*My Cousin Vinny.* Opening 5/22: *Far and Away.*

**6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 5/20–21: *Top Hat* (1935); *Footlight Parade* (1933). 5/22–23: *Dial M for Murder (3-D)* (1954); *House of Wax (3-D)* (1953). 5/24–26: *Hook* (1991); *The Adventures of Baron Munchausen.*

**7. MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Basic Instinct.* #2—*Lethal Weapon 3.* #3—*Lethal Weapon 3.*

**8. THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 5/20: *Mean Streets* (1973); *The King of Comedy* (1983). 5/21: *Lola* (1982); *Veronica Voss* (1982). 5/22–23: *The Trial* (1963); *The Third Man* (1950). 5/24: *Wuthering Heights* (1939); *Jane Eyre* (1944). 5/25: *Hour of the Wolf* (1968); *The Passion of Anna* (1970). 5/26: *The Big House* (1930); *I Am a Fugitive From a Chain Gang* (1932).

**9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Deep Cover.* #2—*Incident at Oglala.* #3—*K2.* #4—*Thunderheart.* #5—*Poison Ivy.* #6—*City of Joy.* #7—*Year of the Comet.*

**10. VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*The Favor, the Watch, and the Very Big Fish.* #2—*Casablanca.* #3—*Beauty and the Beast; Sleepwalkers.* #4—*Lovers; Cabeza De Vaca.* #5—*Toto le Heros.* #6—*Othello.* Opening 5/22: *Encino Man.* #7—*Daughters of the Dust.* Opening 5/22: *Sister Act.*

**11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Fourth Animation Celebration.*

**12. ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*White Men Can't Jump.* #2—*The Player.* Opening 5/22: *Alien 3.*

**13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *The Good Woman in Bankok.*

**14. QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*American Dream.* #4—*Who Shot Patakango?; A Midnight Clear.*

### *14th–41st Streets*

**18. LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*White Sands.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Lethal Weapon 3.* #5—*Split Second.* #6—*Basic Instinct.*

**19. CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Leaving Normal.* #2—*Deep Cover.* #3—*Crisscross.* #4—*Passed Away.* #5—*Wild Orchid II: Two Shades of Blue.* #6—*A Midnight Clear.* Opening 5/22: *Far and Away.* #7—*The Player.* Opening 5/22: *Sister Act.* #8—*My Cousin Vinny.* Opening 5/22: *Encino Man.* #9—*The Player.* Opening 5/22: *Alien 3.*

**20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Beethoven; Folks!* #2—*K2.* #3—*White Men Can't Jump.*

**21. GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Playboys.*

**22. BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Thunderheart.* Opening 5/22: *Alien 3.*

**24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* #3—*Lethal Weapon 3.*

**25. 34TH STREET EAST—34th St. at Second Ave.** (683-0255). *My Cousin Vinny.* Opening 5/22: *Far and Away.*

**26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Crisscross.* #2—*Split Second.* #3—*White Men Can't Jump.* Opening 5/22: *Encino Man.*

*#4—Beethoven; Hear My Song.* Opening 5/22: *Sister Act.*

## *42nd–60th Streets*

**31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Split Second.*

**32. LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *Sleepwalkers.*

**33. CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*Deep Cover.* #5—Through 5/21: *White Sands.* Opening 5/22: *Alien 3.* #6—Through 5/21: *My Cousin Vinny.* Opening 5/22: *Alien 3.* #7—*White Men Can't Jump.*

**34. EMBASSY 1—Broadway bet. 46th–47th Sts.** (302-0494). *Heavy Metal.* Opening 5/22: *Encino Man; Sister Act.*

**36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Beauty and the Beast.* **EMBASSY 3**—*Wayne's World.* **EMBASSY 4**—*Passed Away.*

**38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves.** (246-1583). #1—*The Babe.* #2—*Crisscross.* #3—*Beethoven.* #4—*Ferngully; The Cutting Edge.* #5—*Thunderheart.* #6—*Fried Green Tomatoes.*

**40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *K2.*

**41. ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *City of Joy.* Opening 5/22: *Far and Away.*

**42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *The Cutting Edge.*

**43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). #1—*Mississippi Masala.* #2—*The Favor, the Watch, and the Very Big Fish.*

**44. SUTTON—57th St. east of Third Ave.** (759-1411). #1—*Shadows and Fog.* #2—*Incident at Oglala.* Opening 5/22: *Encino Man.*

**45. FESTIVAL THEATER—57th St. west of Fifth Ave.** (307-7856). *Casablanca.*

**46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *A Woman's Tale.*

**48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *My Cousin Vinny.*

**49. PLAZA—58th St. east of Madison Ave.** (355-3320). *A Midnight Clear.*

**50. LOEWS FINE ARTS—58th St. west of Fifth Ave.** (980-5656). *Howards End.*

**51. 59th STREET EAST—59th St. west of Second Ave.** (759-4630). *White Men Can't Jump.*

**52. MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—*Deep Cover.* #2—*Split Second.*

**53. BARONET—Third Ave. at 59th St.** (355-1663). *The Waterdance.* **CORONET**—*Poison Ivy.* Opening 5/22: *Far and Away.*

**54. CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *Where Angels Fear to Tread.*

**55. CINEMA I—Third Ave. at 60th St.** (753-6022). *Beauty & the Beast.* Opening 5/22: *Sister Act.* **CINEMA II**—*The Playboys.* **CINEMA THIRD AVE.**—*Lovers.*

## *61st Street and Above, East Side*

**58. ART EAST CINEMA—First Ave. at 61st St.** (644-1111). #1—*Europa, Europa.*

**59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves.** (752-4600). #1—*Thunderheart.* #2—*Wild Orchid II: Two Shades of Blue.* #3—*Crisscross.* #4—*City of Joy.* #5—*Beethoven; Folks!.* #6—*Leaving Normal.* Opening 5/22: *Alien 3.*

**60. UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*White Sands.* #2—*Basic Instinct.*

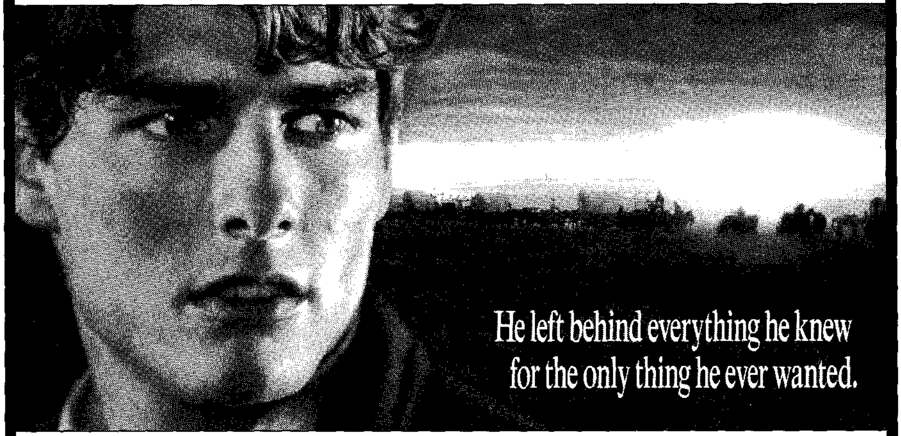
**61. BEEKMAN—Second Ave. at 66th St.** (737-2622). *The Player.*

**62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *Mediterraneo.*

**64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *K2.*

TOM CRUISE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for the only thing he ever wanted.

NICOLE KIDMAN

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# MOVIES

**65. UA EAST—First Ave. at 85th St.** (249-5100). *Split Second.*

**66. 86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—*Deep Cover.* Opening 5/22: *Encino Man.* #2—*A Midnight Clear.* Opening 5/22: *Sister Act.*

**67. LOEWS ORPHEUM—Third Ave. at 86th St.** (876-2400). #1—*Thunderheart.* #2—*Crisscross.* #3—*Lethal Weapon 3.* #4—*Basic Instinct.* #5—*Ferngully; Sleepwalkers.* #6—*Lethal Weapon 3.* #7—*Lethal Weapon 3.*

**68. 86TH STREET—86th St. west of Lex. Ave.** (534-1880). #1—*White Men Can't Jump.* Opening 5/22: *Far and Away.* #2—*Wild Orchid II: Two Shades of Blue.* Opening 5/22: *Alien 3.*

## *61st Street and Above, West Side*

**79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St.** (247-5070). *K2.*

**80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway** (265-7466). *Night on Earth.*

**81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*Raise the Red Lantern.* #2—*Delicatessen.* #3—*Adam's Rib.*

**83. REGENCY—Broadway bet. 67th–68th Sts.** (724-3700). *Leaving Normal.* Opening 5/22: *Far and Away.*

**85. LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—*The Player.* #2—*Basic Instinct.* #3—*Split Second.* #4—*Lethal Weapon 3.* #5—*Lethal Weapon 3.* #6—*White Sands.* Opening 5/22: *Sister Act.*

**87. METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—*Poison Ivy.* #2—*My Cousin Vinny.* Opening 5/22: *Alien 3.*

**89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts.** (865-8128). #1—*Deep Cover; Beethoven.* #2—*Crisscross.*

**91. NOVA—Broadway bet. 147th–148th Sts.** (862-5728). #1—*Basic Instinct.* #2—*Lethal Weapon 3.*

## MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria** (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/25–5/31: "Silent Witnesses: Russian Cinema Before the Revolution." 5/23: *Drama in a Gypsy Camp Near Moscow* (1908); *Leon Drey* (1915); *L'Haim* (1911); *A Life for a Life* (1916). 5/24: *The Life and Death of Pushkin* (1910); *Little Ellie* (1918); *The Lily of Belgium* (1915).

**ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St.** (505-5181). $6; students and senior citizens $5; members $4. 5/20–24: "Kurt Baker: *The Importance of Being Ernest* (1991)." 5/22: "Essential Cinema: Jerome Hill." 5/22, 23: "Films From the Lost Continent of Atlantis II." 5/23: "Essential Cinema: Sergei Eisenstein." 5/23, 24: "Robert Huot: A Retrospective." 5/24: "Seven Palindrome Films." 5/24: "Essential Cinema: Jennings/Kirsanoff/Leger/Clair."

**THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level** (875-5600). "Lost Horizons: The Tibet Film Festival Tour." 5/18: *Lung Ta: The Forgotten Tibet* (1991), dir. Marie Jaoul de Poncheville and Franz-Christophe Giercke; *The Reincarnation of Khensur Rinpoche* (1991), dirs. Tenzig Sonam and Ritu Sarin. 5/20, 21: *A Song for Tibet* (1991), dir. Anne Henderson; *The Reincarnation of Khensur Rinpoche* (1991), dirs. Tenzig Sonam and Ritu Sarin. 5/19, 20: *Menri Monastery: A Work in Progress* (1991), dir. Duncan Burns and Roslyn Dauber; *A Tibetan New Year* (1987), dir. Jon Jerstad; *Land of the Snowy Mountains* (1990), dir. Bernard Palacios. 5/20, 21: *The Horse Thief* (1986), dir. Tian Zhuangzhuang. Special May Programs: A New York Premiere—5/22–26: Satyajit Ray's *The Stranger* (1991). Movies for Kids—5/23, 24: *The Nutcracker Prince* (1990), dir. Paul Schibli. Mozart on Film—5/22, 24–26: *Don Giovanni* (1979), dir. Joseph Losey.

**FILMS CHARAS—Community and Cultural Center, 360 E. 10th St.** (982-0627). Nonmembers $4; members $2. All programs start at 8. 5/26: "Women Make Movies at 20." *Night Cries: A Rural Tragedy* (1990); *Land Where My Fathers Died* (1991); *Two Lies* (1989); *Hidden Faces* (1990).

**FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St.** (355-6160). "Ciné-Club." $5.50; students $4; members free. 5/20: *Jean de Florette* (1986), dir. Claude Berri; *Manon Des Sources* (1986), dir. Claude Berri.

**JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica** (718-658-7400). $5. 5/23: *Music on My Mind/Mary Lou Williamson*, dir. Joanne Burke.

**JOSEPH PAPP PUBLIC THEATER—425 Lafayette St.** (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/10–5/28: "April in Paris: The Films of François Truffaut." 5/19–21: *Love on the Run* (1979); *The Woman Next Door* (1981). 5/22–24: *The Last Metro* (1980); *The Soft Skin* (1964). 5/26–28: *Confidentially Yours* (1983); *The Man Who Loved Women* (1977).

**JOSEPH PAPP PUBLIC THEATER—425 Lafayette St.** (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/10–5/28: "April in Paris: The Films of François Truffaut." 5/19–21: *Love on the Run* (1979); *The Woman Next Door* (1981). 5/22–24: *The Last Metro* (1980); *The Soft Skin* (1964). 5/26–28: *Confidentially Yours* (1983); *The Man Who Loved Women* (1977). Opening 5/20: *The Enchantment* (1989), dir. Shunichi Nagasaki.

**METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St.** (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 5/19–25: "The Art and Culture of Japan." 5/26–29: "Nineteenth Century Decorative Arts and Architecture." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through May: "Italian Painting and Sculpture." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 5/22: "Open Screening." 5/23: "Robert Withers."

**MUSEUM OF MODERN ART—11 W. 53rd St.** (708-9490). Free with museum admission. Ongoing series: "Seventy Years of Soviet Filmmaking." 5/21: *Mother* (1926); *October (Ten Days that Shook the World)* (1928). 5/22: *Mechanics of the Brain* (1926). 5/23: *Wings of a Serf* (1926); *Benya Krik* (1926). 5/24: *By the Law* (1926); *October (Ten Days That Shook the World)* (1928). 5/25: *Arsenal* (1929); *Death Ray* (1925). 5/26: *Benya Krik* (1926); *Mechanics of the Brain* (1926). 5/22–31: "The Films of Henning Carlsen." 5/22: *The Cats* (1964); *Family Portraits* (1964); *Dilemma* (1964); *Old People* (1961). 5/23: *Hunger* (1966); *Oh, To Be on the Bandwagon!* (1972). 5/24: *A Happy Divorce* (1975); *Did Somebody Laugh?* (1978). 5/25: *Your Money or Your Life* (1982); *The Wolf at the Door* (1986). 5/26: *Oh, To Be on the Bandwagon!* (1972); *Your Money or Your Life* (1982).

**THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St.** (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. Through 5/3: "Bob & Ray: the Early Years." 5/5–31: "Bob and Ray, Jane, Laraine & Gilda." Through 5/31: "Dennis Potter."

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 5/13–21: *Lovers* (1991). 5/22–6/4: *Toto le Heros* (1991). Cinema #2: 5/20–21: *Building Bombs* (1990); *Deadly Deception: G.E. Nuclear Weapons & Environment* (1991). 5/22–24: *Mindwalk* (1991). 5/25–27: *Kafka* (1991).

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 5/21: *The Right to Be Mohawk* (1989); *You Are on Indian Land* (1969). "Narrative Documentaries." 5/26: *The Thin Blue Line* (1988).

**QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens** (718-592-2405). Free with museum admission. Saturdays at 2. 4/25–6/6: "Do Svidanya Soviet Film." 5/23: *Scarecrow* (1983), dir. Rolan Bykov.

## BRONX

**150. ALLERTON—Allerton Ave. nr. Cruger Ave.** (547-2444). #1—*Lethal Weapon 3.* #2—*Beethoven; Deep Cover.* #3—*Ferngully.*

**152. BAY PLAZA—2210 Bartow Ave.** (320-3020). #1—*Split Second.* #2—*Basic Instinct.* #3—*Deep Cover.* #4—*Rock-A-Doodle.* #5—*White Men Can't Jump.* #6—*Lethal Weapon 3.* #7—*Wild Orchid II: Two Shades of Blue.* #8—*Beethoven; Sleepwalkers.* #9—*K2; My Cousin Vinny.*

**155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** (792-2100). #1—*Lethal Weapon 3.* #2—Through 5/21: *K2.* Beg. 5/22: *Wayne's World.* #3—Through 5/21: *Wild Orchid II: Two Shades of Blue; Beethoven.* Beg. 5/22: *Alien 3.* #4—Through 5/21: *My Cousin Vinny.* Beg. 5/22: *Encino Man.*

**156. KENT—E. 167th St. nr. Grand Concourse** (538-4000). *The Mambo Kings; Wild Orchid II: Two Shades of Blue; Ferngully.*

**157. LOEWS PARADISE—E. 188th St. at Grand Concourse** (367-1288). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Deep Cover.* #4—*Sleepwalkers; Wild Orchid II: Two Shades of Blue.*

**158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse** (588-8800). #1—*Lethal Weapon 3.*#2—*White Men Can't Jump.* #3—*Wild Orchid II: Two Shades of Blue; Beethoven.* #4—*Ferngully; My Cousin Vinny.* #5—*Basic Instinct.* #6—*Lethal Weapon 3.* #7—*Deep Cover.* #8—*Deep Cover; Rock-A-Doodle.* #9—*Split Second.* #10—*Sleepwalkers.*

**160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** (409-9037). #1—*Split Second.* #2—*Rock-A-Doodle; White Sands.* #3—*Wild Orchid II: Two Shades of Blue; Beauty & the Beast.* #4—*Sleepwalkers.* #5—*My Cousin Vinny.* #6—*Lethal Weapon 3.* #7—*K2.* #8—*Basic Instinct.* #9—*Lethal Weapon 3.* #10—*Beethoven.* #11—*City of Joy.* #12—*Deep Cover; Ferngully.* #13—*Deep Cover.*

## BROOKLYN

### AREA CODE 718

**200. ALPINE—Fifth Ave. at 69th St.** (748-4200). #1—*Lethal Weapon 3.* #2—*Lethal Weapon 3.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*Split Second.* #6—*Sleepwalkers; Beethoven.* #7—*Crisscross.*

**203. BROOKLYN HEIGHTS—Henry St. at Orange St.** (596-7070). #1—*Basic Instinct.* #2—*A Midnight Clear.*

**204. CANARSIE—Ave. L at E. 93rd St.** (251-0700). #1—*Sleepwalkers; Ferngully.* #2—*Beethoven; White Men Can't Jump.* #3—*Lethal Weapon 3.*

**206. COBBLE HILL—Court St. at Butler St.** (596-9113). #1—*Rock-A-Doodle; Mediterraneo.* #2—*Lethal Weapon 3.* #3—*Beethoven; A Midnight Clear.* #4—*Ferngully; The Player.* #5—*The Playboys.*

**208. COMMODORE—Broadway at Rodney St.** (384-7259). #1—*Lethal Weapon 3.* #2—*Sleepwalkers; White Men Can't Jump.*

**210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** (238-4200). #1—*White Men Can't Jump.* #2—*The Playboys.* #3—*A Midnight Clear.* #4—*Deep Cover.* #5—*Wild Orchid II: Two Shades of Blue; The Cutting Edge.*

**211. KENMORE—Church Ave. nr. Flatbush Ave.** (284-5700). #1—*Basic Instinct.* #2—*Deep Cover.* #3—*Lethal Weapon 3.* #4—*Lethal Weapon 3.*

**213. KINGS PLAZA—Flatbush Ave. at Ave. U** (253-1111). #1—*Wild Orchid II: Two Shades of Blue; Beetho-*

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*ven*. #2—*My Cousin Vinny*. #3—*White Men Can't Jump*. #4—*Sleepwalkers*.

**214. KINGSWAY—Kings Hwy. at Coney Island Ave.** (645-8588). #1—*Crisscross*. #2—*Deep Cover*. #3—*Basic Instinct*. #4—*Lethal Weapon 3*. #5—*Lethal Weapon 3*.

**215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K** (763-3000). #1—*K2*. #2—*Casablanca*.

**216. LOEWS ORIENTAL—86th St. at 18th Ave.** (236-5001). #1—*Crisscross*. #2—*K2*. #3—*The Player*.

**217. MARBORO—Bay Pkwy. at 69th St.** (232-4000). #1—*Lethal Weapon 3*. #2—Through 5/21: *Basic Instinct*. Beg. 5/22: *Far and Away*. #3—*My Cousin Vinny*. #4—Through 5/21: *Wild Orchid II: Two Shades of Blue; Ferngully*. Beg. 5/22: *Alien 3*.

**218. METROPOLITAN—392 Fulton St.** (858-8580). #1—*Lethal Weapon 3*. #2—*Sleepwalkers*. #3—*Deep Cover*. #4—*Lethal Weapon 3*.

**219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy.** (615-1700). #1—*Basic Instinct*. #2—*Lethal Weapon 3*. #3—*My Cousin Vinny*. #4—*Lethal Weapon 3*. #5—*The Player*. #6—Through 5/21: *Beethoven; Folks!*. Beg. 5/22: *Encino Man*. #7—Through 5/21: *Crisscross*. Beg. 5/22: *Far and Away*. #8—Through 5/21: *K2*. Beg. 5/22: *Alien 3*. #9—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*.

**220. OCEANA—Brighton Beach Ave. at Coney Island Ave.** (743-4333). #1—*Lethal Weapon 3*. #2—*Basic Instinct*. #3—*Beethoven*. #4—*City of Joy*. #5—*Wild Orchid II: Two Shades of Blue; Adam's Rib*.

**222. RIDGEWOOD—Myrtle Ave. at Putnam Ave.** (821-5993). #1—*Lethal Weapon 3*. #2—*Ferngully; White Men Can't Jump*. #3—*Beethoven; Deep Cover*. #4—*Basic Instinct*. #5—*Lethal Weapon 3*.

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA—**(545-9470). #1—Through 5/21: *Wild Orchid II: Two Shades of Blue; Deep Cover*. Beg. 5/22: *Encino Man*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*. #4—Through 5/21: *My Cousin Vinny*. Beg. 5/22: *Encino Man*. #5—*Basic Instinct*. #6—Through 5/21: *Split Second; Thunderheart*. Beg. 5/22: *Alien 3*.

**301. BAYSIDE—LOEWS BAY TERRACE—**(428-4040). #1—*Mediterraneo*. #2—*Wild Orchid II: Two Shades of Blue*.

**302. BAYSIDE—THE MOVIES AT BAYSIDE—**(225-7711). #1—Through 5/21: *Beethoven*. Beg. 5/22: *Far and Away*. #2—*Basic Instinct*. #3—Through 5/21: *City of Joy*. Beg. 5/22: *Wayne's World*. #4—*My Cousin Vinny*.

**303. CORONA—PLAZA—**(639-7722). #1—*Deep Cover; Lethal Weapon 3*.

**304. DOUGLASTON—MOVIEWORLD—**(423-7200). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*My Cousin Vinny*. #4—*Basic Instinct*. #5—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #6—Through 5/21: *Crisscross; Ferngully*. Beg. 5/22: *Alien 3*. #7—Through 5/21: *K2*. Beg. 5/22: *Far and Away*.

**305. ELMHURST—LOEWS ELMWOOD—**(429-4770). #1—*Crisscross*. #2—*Passed Away*. #3—*Deep Cover*. #4—*K2*.

**306. FLUSHING—MAIN STREET—**(268-3636). #1—*Basic Instinct*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*. #4—*My Cousin Vinny*.

**307. FLUSHING—UA QUARTET—**(359-6777). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #4—Through 5/21: *Ferngully; Split Second*. Beg. 5/22: *Alien 3*.

**308. FLUSHING—UTOPIA—**(454-2323). #1—*My Cousin Vinny*. #2—*Basic Instinct*.

**309. FOREST HILLS—CINEMART—**(261-2244). #1—*Rock-A-Doodle; A Midnight Clear*. #2—*Beauty & the Beast; Mediterraneo*.

**310. FOREST HILLS—CONTINENTAL—**(544-1020). #1—Through 5/21: *Wild Orchid II: Two Shades of Blue; Folks!*. Beg. 5/22: *Basic Instinct*. #2—*The Playboys*. #3—Through 5/21: *Basic Instinct*. Beg. 5/22: *Alien 3*.

**311. FOREST HILLS—FOREST HILLS—**(261-7866). #1—*City of Joy*. #2—Through 5/21: *Beethoven*. Beg. 5/22: *Far and Away*.

**312. FOREST HILLS—LOEWS TRYLON—**(459-8944). *The Player*.

**313. FOREST HILLS—MIDWAY—**(261-8572). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Ferngully; White Men Can't Jump*. #4—*My Cousin Vinny*.

**314. FRESH MEADOWS—CINEMA 5—**(357-9100). #1—*White Men Can't Jump*. #2—*Wild Orchid II: Two Shades of Blue*. #3—*Lethal Weapon 3*. #4—*Lethal Weapon 3*. #5—*Deep Cover; Sleepwalkers*.

**315. FRESH MEADOWS—MEADOWS—**(454-6800). #1—*K2*. #2—*My Cousin Vinny*. #3—*The Playboys*. #4—*Beethoven*. #5—*Crisscross*. #6—*Basic Instinct*. #7—*The Player*.

**316. JACKSON HEIGHTS—COLONY—**(478-6777). #1—*Split Second; Wild Orchid II: Two Shades of Blue*. #2—*Ferngully; White Men Can't Jump*.

**317. JACKSON HEIGHTS—JACKSON—**(335-0242). #1—*Beethoven; Deep Cover*. #2—*Lethal Weapon 3*. #3—*Basic Instinct*.

**318. OZONE PARK—CROSSBAY—**(848-1738). #1—Through 5/21: *Beethoven*. Beg. 5/22: *Alien 3*. #2—Through 5/21: *Sleepwalkers; Deep Cover*. Beg. 5/22: *Alien 3*. #3—Through 5/21: *White Men Can't Jump*. Beg. 5/22: *Far and Away*.

**319. OZONE PARK—CROSSBAY II—**(641-5330). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *Split Second*. Beg. 5/22: *Encino Man*. #4—*Basic Instinct*. #5—Through 5/21: *Ferngully; Wild Orchid II: Two Shades of Blue*. Beg. 5/22: *Wayne's World*. #6—Through 5/21: *Folks!*. Beg. 5/22: *White Men Can't Jump*. #7—*My Cousin Vinny*.

**320. REGO PARK—DRAKE—**(457-4002). *Sleepwalkers; Europa, Europa*.

**321. FLORAL PARK—NORTH SHORE TOWERS—**(229-7702). #1—*Europa, Europa*.

**322. SUNNYSIDE—CENTER—**(784-3050). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE—AMBOY—**(356-3800). #1—*Thunderheart; Ferngully*. #2—*City of Joy; Beethoven*.

**401. NEW DORP—HYLAN—**(351-6601). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

**406. TRAVIS—THE MOVIES AT STATEN ISLAND—**(983-9600). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *Folks!*. Beg. 5/22: *Wayne's World*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—Through 5/21: *Beethoven*. Beg. 5/22: *Alien 3*. #7—Through 5/21: *K2*. Beg. 5/22: *Alien 3*. #8—Through 5/21: *White Men Can't Jump*. Beg. 5/22: *Encino Man*. #9—*The Player*. #10—*Crisscross*.

## LONG ISLAND

### AREA CODE 516

### *Nassau County*

**500. BALDWIN—GRAND AVENUE—**(223-2323). #1—*Basic Instinct*. #2—*My Cousin Vinny*.

**501. BELLMORE—MOVIES—**(783-7200). *Basic Instinct*.

**502. BETHPAGE—MID-ISLAND—**(796-7500). *Lethal Weapon 3*.

**503. EAST MEADOW—MEADOWBROOK—**(731-2423). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*My Cousin Vinny*. #4—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #5—Through 5/21: *Crisscross*. Beg. 5/22: *Alien 3*. #6—Through 5/21: *Beethoven; White Men Can't Jump*. Beg. 5/22: *Far and Away*.

**504. FRANKLIN SQUARE—FRANKLIN—**(775-3257). #1—*Ferngully; White Men Can't Jump*. #2—*Basic Instinct*. #3—*My Cousin Vinny*. #4—*Beethoven; City of Joy*.

**505. GARDEN CITY—ROOSEVELT FIELD—**(741-4007). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Beethoven; K2*. #4—*The Playboys*. #5—*The Player*. #6—*My Cousin Vinny*. #7—*Crisscross*. #8—*Basic Instinct*.

**506. GLEN COVE—GLEN COVE—**(671-6668). #1—*The Player*. #2—*Beethoven; Wild Orchid II: Two Shades of Blue*. #3—*Lethal Weapon 3*. #4—*Lethal Weapon 3*. #5—*My Cousin Vinny*. #6—*Basic Instinct*.

**507. GREAT NECK—SQUIRE—**(466-2020). #1—*Lethal Weapon 3*. #2—Through 5/21: *Lethal Weapon 3*. Beg. 5/22: *Far and Away*. #3—*My Cousin Vinny*.

**509. HICKSVILLE—HICKSVILLE—**(931-6085). #1—*White Men Can't Jump; Beethoven*. #2—*My Cousin Vinny*.

**510. LAWRENCE—LAWRENCE—**(371-0203). #1—*Deep Cover*. #2—*Wild Orchid II: Two Shades of Blue*. #3—*Split Second*.

**511. LEVITTOWN—LEVITTOWN—**(731-0516). *Rock-A-Doodle; Hook; Ladybugs; Europa, Europa; The Mambo Kings*. #2—*Ferngully; Addams Family; Stop! Or My Mom Will Shoot; The Cutting Edge; Fried Green Tomatoes; Beauty and the Beast*.

**512. LEVITTOWN—LOEWS NASSAU SIX—**(731-5400). #1—*The Player*. #2—*Basic Instinct*. #3—*Deep Cover*. #4—*Wild Orchid II: Two Shades of Blue*. #5—*K2*. #6—*Passed Away*.

**513. LONG BEACH—PARK AVENUE—**(432-0576). #1—*City of Joy*. #2—*Basic Instinct*.

**514. LYNBROOK—LYNBROOK—**(593-1033). #1—Through 5/21: *Mediterraneo*. Beg. 5/22: *Howards End*. #2—*My Cousin Vinny*. #3—*Basic Instinct*. #4—*The Player*. #5—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #6—Through 5/21: *Ferngully; City of Joy*. Beg. 5/22: *Alien 3*.

**515. MALVERNE—TWIN—**(599-6966). #1—*Rock-A-Doodle; Europa, Europa*. #2—*Beauty & the Beast; Fried Green Tomatoes*.

**516. MANHASSET—MANHASSET—**(627-7887). #1—*Basic Instinct*. #2—Through 5/21: *K2*. Beg. 5/22: *Alien 3*. #3—Through 5/21: *City of Joy*. Beg. 5/22: *Alien 3*.

**517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—**(795-2244). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *City of Joy*. Beg. 5/22: *Alien 3*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—Through 5/21: *Beethoven*. Beg. 5/22: *Alien 3*. #7—Through 5/21: *Crisscross*. Beg. 5/22: *Encino Man*. #8—Through 5/21: *K2*. Beg. 5/22: *Far and Away*. #9—Through 5/21: *Ferngully; Wild Orchid II: Two Shades of Blue*. Beg. 5/22: *Wayne's World*.

**520. NEW HYDE PARK—HERRICKS—**(747-0555). #1—*Lethal Weapon 3*. #2—*My Cousin Vinny*.

**521. OCEANSIDE—OCEANSIDE—**(536-7565). #1—*Thunderheart*. #2—*Europa, Europa; Beauty and the Beast; Rock-A-Doodle*.

**522. PORT WASHINGTON—MOVIES—**(944-6200). #1—*Wild Orchid II: Two Shades of Blue; The Double Life of Véronique*. #2—*Lethal Weapon 3*. #3—*Ferngully; White Men Can't Jump* #4—*Rock-A-Doodle; My Cousin Vinny*. #5—*Beethoven*. #6—*Mediterraneo*. #7—*Thunderheart*.

**523. SOUNDVIEW CINEMAS—**(944-3900). #1—*The Player*. #2—*Crisscross*. #3—*White Sands*. #4—*Passed Away*. #5—*A Midnight Clear*. #6—*The Playboys*.

**524. ROCKVILLE CENTRE—FANTASY—**(764-8000). #1—*Crisscross*. #2—*The Babe; Beethoven*. #3—*Wild Orchid II: Two Shades of Blue*. #4—*The Playboys*. #5—*K2*.

**525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—**(678-3121). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*.

**526. ROSLYN—ROSLYN—**(621-8488). #1—*The Mambo Kings*. #2—*Thunderheart; Ferngully*.

**527. SYOSSET—SYOSSET TRIPLEX—**(921-5810). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *Basic Instinct*. Beg. 5/22: *Far and Away*.

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**528. SYOSSET—UA CINEMA 150—**(364-0700). Through 5/21: *City of Joy*. Beg. 5/22: *Alien 3*.

**530. VALLEY STREAM—SUNRISE—**(825-5700). #1—*White Men Can't Jump*. #2—*Mississippi Masala; Beethoven*. #3—*Basic Instinct*. #4—*White Sands; Ferngully*. #5—*My Cousin Vinny*. #6—*Crisscross*. #7—*Sleepwalkers*. #8—*Split Second*. #9—*Deep Cover*. #10—*Lethal Weapon 3*. #11—*Basic Instinct; Rock-A-Doodle*. #12—*Deep Cover; Beauty & the Beast*. #13—*Wild Orchid II: Two Shades of Blue*.

**532. WESTBURY—DRIVE-IN—**(334-3400). #1—*Lethal Weapon 3*. #2—Through 5/21: *Basic Instinct*. Beg. 5/22: *Encino Man*. #3—Through 5/21: *Split Second; Wild Orchid II: Two Shades of Blue*. Beg. 5/22: *Alien 3*.

**533. VALLEY STREAM—GREEN ACRES—**(561-2100). #1—*K2*. #2—*The Cutting Edge*. #3—*City of Joy*. #4—*The Player*. #5—*Thunderheart; A Midnight Clear*. #6—*The Playboys*.

**534. WESTBURY—WESTBURY—**(333-1911). #1—*Raise the Red Lantern*. Beg. 5/22: *Howard's End*. #2—*K2*.

## *Suffolk County*

**600. BABYLON—BABYLON—**(669-3399). #1—*Lethal Weapon 3*. #2—Through 5/21: *Lethal Weapon 3*. Beg. 5/22: *Alien 3*. #3—*My Cousin Vinny*.

**601. BABYLON—SOUTH BAY—**(587-7676). #1—*A Midnight Clear*. #2—*Ferngully; White Men Can't Jump; The Cutting Edge*. #3—*City of Joy; Beethoven; Sleepwalkers; Wild Orchid II: Two Shades of Blue*.

**603. BAY SHORE—LOEWS SOUTH SHORE MALL—**(666-4000). #1—*White Sands; Deep Cover*. #2—*K2*.

**606. BROOKHAVEN—MULTIPLEX—**(289-8900). #1—*Wild Orchid II: Two Shades of Blue; A Midnight Clear*. #2—*Crisscross*. #3—*Lethal Weapon 3*. #4—*K2*. #5—*Beethoven; Deep Cover*. #6—*Sleepwalkers; Ferngully*. #7—*Lethal Weapon 3*. #8—*The Cutting Edge; Beauty & the Beast*. #9—*My Cousin Vinny*. #10—*The Playboys*. #11—*Basic Instinct; Rock-A-Doodle*. #12—*The Player*. #13—*Passed Away; White Men Can't Jump*.

**608. COMMACK—MULTIPLEX—**(462-6953). #1—*City of Joy; Beethoven*. #2—*The Playboys*. #3—*Deep Cover; Beauty & the Beast*. #4—*A Midnight Clear; Rock-A-Doodle*. #5—*Basic Instinct*. #6—*Wild Orchid II: Two Shades of Blue; Wayne's World*. #7—*Ferngully; Split Second*. #8—*My Cousin Vinny*. #9—*Lethal Weapon 3*. #10—*Folks!; The Cutting Edge*. #11—*White Men Can't Jump; Crisscross*. #12—*K2; Lethal Weapon 3; The Player*.

**610. CORAM—THE MOVIES AT CORAM—**(736-6200). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #4—*Basic Instinct*. #5—*My Cousin Vinny*. #6—Through 5/21: *K2*. Beg. 5/22: *Alien 3*. #7—Through 5/21: *Beethoven*. Beg. 5/22: *Far and Away*. #8—Through 5/21: *City of Joy*. Beg. 5/22: *Wayne's World*. #9—Through 5/21: *Ferngully; Crisscross*. Beg. 5/22: *Encino Man*. #10—Through 5/21: *Folks!; Wild Orchid II: Two Shades of Blue*. Beg. 5/22: *Encino Man*.

**611. CORAM—PINE—**(698-6442). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*Ferngully; Wild Orchid II: Two Shades of Blue*. #4—*Beethoven*.

**612. EAST HAMPTON—CINEMAS—**(324-0448). #1—*Lethal Weapon 3*. #2—*The Player*. #3—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #4—Through 5/21: *Mediterraneo*. Beg. 5/22: *Howards End*. #5—Through 5/21: *Crisscross*. Beg. 5/22: *Far and Away*.

**613. ELWOOD—ELWOOD—**(499-7800). #1—*Mediterraneo*. #2—*A Midnight Clear*.

**616. HUNTINGTON—SHORE—**(421-5200). #1—*Lethal Weapon 3*. #2—*The Player*. #3—*Leaving Normal; Beethoven*. #4—*My Cousin Vinny*.

**617. HUNTINGTON STATION—WHITMAN—**(423-1300). *Basic Instinct*.

**618. ISLIP—ISLIP—**(581-5200). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Deep Cover*.

**619. LAKE GROVE—MALL SMITH HAVEN—**(724-9550). #1—*The Cutting Edge*. #2—*My Cousin Vinny*. #3—*Crisscross*. #4—*City of Joy*.

**620. LINDENHURST—LINDENHURST—**(957-5400). Through 5/21: *The Prince of Tides*. Beg. 5/22: *Beauty & the Beast*.

**621. MATTITUCK—MATTITUCK—**(298-4405). #1—*The Cutting Edge*. #2—*My Cousin Vinny*. #3—*City of Joy*. #4—*Lethal Weapon 3*. #5—*White Sands; Ferngully*. #6—*Passed Away*. #7—*Basic Instinct*. #8—*White Men Can't Jump; Beethoven*.

**623. NORTHPORT—NORTHPORT—**(261-8600). Through 5/21: *The Prince of Tides*. Beg. 5/22: *Beauty & the Beast*.

**625. PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*The Playboys*. #4—*My Cousin Vinny*. #5—*Basic Instinct*. #6—Through 5/21: *Beethoven*. Beg. 5/22: *Wayne's World*. #7—*The Player*. #8—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Alien 3*. #9—Through 5/21: *K2*. Beg. 5/22: *Alien 3*. #10—Through 5/21: *Passed Away*. Beg. 5/22: *Encino Man*. #11—Through 5/21: *Crisscross*. Beg. 5/22: *Encino Man*. #12—Through 5/21: *Ferngully; Folks!*. Beg. 5/22: *Far and Away*. #13—Through 5/21: *Wild Orchid II: Two Shades of Blue; City of Joy*. Beg. 5/22: *Far and Away*.

**627. PORT JEFFERSON—TWIN—**(928-6555). #1—*A Midnight Clear*. #2—*Lethal Weapon 3*.

**630. SAG HARBOR—SAG HARBOR—**(725-0010). *A Midnight Clear*.

**632. SAYVILLE—SAYVILLE CINEMAS—**(589-0040). #1—*Lethal Weapon 3*. #2—*Ferngully; Lethal Weapon 3*. #3—*My Cousin Vinny*.

**633. SMITHTOWN—SMITHTOWN—**(265-1551). Through 5/21: *The Prince of Tides*. Beg. 5/22: *Beauty & the Beast*.

**634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—Through 5/21: *K2*. Beg. 5/22: *Encino Man*. #2—*My Cousin Vinny*. #3—Through 5/21: *Beethoven*. Beg. 5/22: *Alien 3*. #4—*Basic Instinct*. #5—Through 5/21: *Folks!; Wild Orchid II: Two Shades of Blue*. Beg. 5/22: *Wayne's World*.

**635. STONY BROOK—LOEWS—**(751-2300). #1—*Lethal Weapon 3*. #2—*Basic Instinct*. #3—*K2*.

**636. WEST ISLIP—TWIN—**(669-2626). #1—*A Midnight Clear; Ferngully*. #2—*Fried Green Tomatoes; Ferngully*.

**638. WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—*A Midnight Clear*. #2—*The Playboys*.

**639. WESTHAMPTON—WESTHAMPTON—**(288-1500). *Lethal Weapon 3*.

# NEW YORK STATE

### AREA CODE 914

## *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300). #1—*Mediterraneo*. #2—*Fried Green Tomatoes*.

**702. BRONXVILLE—BRONXVILLE—**(961-4030). #1—Through 5/21: *Casablanca*. Beg. 5/22: *My Cousin Vinny*. #2—Through 5/21: *Wild Orchid II: Two Shades of Blue; K2*. Beg. 5/22: *Far and Away*. #3—Through 5/21: *City of Joy*. Beg. 5/22: *Wayne's World*.

**703. GREENBURGH—CINEMA 100—**(946-4680). #1—*Mediterraneo*. #2—*A Midnight Clear*.

**704. HARRISON—CINEMA—**(835-9800). *Thunderheart*.

**705. HARTSDALE—CINEMA—**(428-2200). #1—*The Player*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*. #4—*My Cousin Vinny*.

**706. HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333). #1—*Beethoven; White Men Can't Jump*. #2—*The Playboys*. #3—*Basic Instinct*. #4—*The Player*. #5—*Deep Cover; Wild Orchid II: Two Shades of Blue*. #6—*My Cousin Vinny*. #7—*A Midnight Clear*. #8—*Lethal Weapon 3*. #9—*Crisscross*. #10—*Lethal Weapon 3*.

**707. LARCHMONT—PLAYHOUSE—**(834-3001). *Lethal Weapon 3*.

**708. MAMARONECK—PLAYHOUSE—**(698-2200). #1—Through 5/21: *Basic Instinct*. Beg. 5/22: *Alien 3*. #2—Through 5/21: *White Men Can't Jump*. Beg. 5/22: *Alien 3*. #3—*My Cousin Vinny*. #4—Through 5/21: *Crisscross*. Beg. 5/22: *Basic Instinct*.

**709. MOUNT KISCO—MOUNT KISCO—**(666-6900). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Beethoven; A Midnight Clear*. #4—*Ferngully*. #5—*Basic Instinct; My Cousin Vinny*.

**714. PEEKSKILL—BEACH—**(737-6262). #1—*Basic Instinct*. #2—*My Cousin Vinny*. #3—*City of Joy*. #4—*Lethal Weapon 3*.

**715. PEEKSKILL—WESTCHESTER MALL—**(528-8822). #1—*A Midnight Clear*. #2—*Ferngully; K2*. #3—*White Men Can't Jump*. #4—*Thunderheart*.

**716. PELHAM—PICTURE HOUSE—**(738-3160). *A Midnight Clear*.

**718. RYE—RYE RIDGE—**(939-8177). #1—*Ferngully; Mediterraneo*. #2—*A Midnight Clear*.

**719. SCARSDALE—FINE ARTS—**(723-6699). *Howards End*.

**722. YONKERS—CENTRAL PLAZA—**(793-3232). #1—*White Men Can't Jump*. #2—*Folks!* #3—*Crisscross*. #4—*Ferngully; Deep Cover*.

**723. YONKERS—MOVIELAND—**(793-0002). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Basic Instinct*. #4—Through 5/21: *Beethoven*. Beg. 5/22: *Alien 3*. #5—Through 5/21: *Split Second; White Sands*. Beg. 5/22: *Alien 3*. #6—Through 5/21: *My Cousin Vinny*. Beg. 5/22: *Alien 3*.

**724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—**(245-0220). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—Through 5/21: *Beethoven*. Beg. 5/22: *Encino Man*. #4—Through 5/21: *Crisscross*. Beg. 5/22: *Far and Away*. #5—Through 5/21: *The Babe*. Beg. 5/22: *Alien 3*. #6—Through 5/21: *Basic Instinct*. Beg. 5/22: *Alien 3*. #7—*My Cousin Vinny*.

## *Rockland County*

**753. NANUET—MOVIES—**(623-0211). #1—*The Playboys*. #2—*Thunderheart*. #3—*Beethoven; Wild Orchid II: Two Shades of Blue*. #4—*City of Joy*. #5—*The Player*.

**755. NEW CITY—CINEMA 6—**(634-5100). #1—*A Midnight Clear*. #2—*The Player*. #3—*The Cutting Edge; The Mambo Kings*. #4—*Basic Instinct*. #5—*The Babe; White Men Can't Jump*. #6—*Beethoven; Ferngully*.

**756. NEW CITY—UA CINEMA 304—**(634-8200). #1—*Lethal Weapon 3*. #2—Through 5/21: *My Cousin Vinny*. Beg. 5/22: *Alien 3*.

**757. NYACK—CINEMA EAST—**(358-6631). *The Babe*.

**759. PEARL RIVER—CENTRAL—**(735-2530). #1—*My Cousin Vinny*. #2—*Basic Instinct*.

**760. PEARL RIVER—PEARL RIVER—**(735-6500). *Lethal Weapon 3*.

**762. SPRING VALLEY—CINEMA 59—**(425-1132). #1—*Rock-A-Doodle; City of Joy*. #2—*Passed Away; Beauty & the Beast*.

**764. LAFAYETTE—**(357-6030). *Fried Green Tomatoes*.

# CONNECTICUT

### AREA CODE 203

## *Fairfield County*

**800. BROOKFIELD—**(775-0070). #1—*The Babe*. #2—*Beethoven*.

**801. DANBURY—CROWN CINE—**(743-2200). #1—*Fried Green Tomatoes*. #2—*Ferngully; The Player*. #3—*Basic Instinct*.

**802. DANBURY—CROWN CINEMA—**(748-2923). #1—*My Cousin Vinny*. #2—*Power of One*.

**803. DANBURY—CROWN PALACE—**(748-7496). #1—*Lethal Weapon 3*. #2—*Wayne's World*. #3—*Crisscross*.

**805. FAIRFIELD—COMMUNITY—**(255-6555). #1—*Casablanca*. #2—*Beethoven*.

**807. GREENWICH—CINEMA—**(869-6030). #1—*The Playboys*. #2—*Beethoven*.

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**808. GREENWICH—CROWN PLAZA—**(869-4030). #1—*K2*. #2—*Mediterraneo*. #3—*The Player*.

**809. NEW CANAAN—PLAYHOUSE—**(966-0600). #1—*Lethal Weapon 3*. #2—Through 5/21: *Lethal Weapon 3; Ferngully*. Beg. 5/22: *Encino Man*.

**810. NORWALK—CINEMA—**(838-4504). #1—*Deep Cover*. #2—*Lethal Weapon 3*.

**813. SOUTH NORWALK—SONO—**(866-9202). 5/19–21: *Europa, Europa*. 5/22–28: *Raise the Red Lantern*.

**815. STAMFORD—CROWN AVON—**(324-9205). #1—*Power of One*. #2—*White Men Can't Jump*.

**816. STAMFORD—CROWN CINEMA—**(324-3100). #1—*Lethal Weapon 3*. #2—*City of Joy*. #3—*My Cousin Vinny*.

**817. STAMFORD—CROWN RIDGEWAY—**(323-5000). #1—*Basic Instinct*. #2—*Ferngully; Thunderheart*.

**818. STRATFORD—UA STRATFORD SQUARE—**(377-5056). #1—Through 5/21: *Split Second; Beethoven*. Beg. 5/22: *Alien 3*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*. #4—*Basic Instinct*. #5—*My Cousin Vinny*. #6—Through 5/21: *Rock-A-Doodle; The Cutting Edge*. Beg. 5/22: *Encino Man*.

**819. TRUMBULL—CROWN CINEMA—**(374-0462). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—*Lethal Weapon 3; Ferngully*.

**820. WESTPORT—FINE ARTS—**(227-3324). #1—*The Player*. #2—*Crisscross*. #3—*Mediterraneo*. #4—*Basic Instinct*.

**821. WESTPORT—POST—**(227-0500). *City of Joy*.

**822. WILTON—CINEMA—**(762-5678). *A Midnight Clear*.

## NEW JERSEY

### AREA CODE 201

### *Hudson County*

**900. ARLINGTON—LINCOLN CINEMA FIVE—**(997-6873). #1—*Lethal Weapon 3*. #2—*Basic Instinct*. #3—*Beethoven*. #4—*City of Joy*. #5—*My Cousin Vinny*.

**901. JERSEY CITY—HUDSON CINEMA 4—**(435-9110). #1—Closed.

**902. JERSEY CITY—NEWPORT CENTER—**(626-3200). #1—*Beethoven; Wild Orchid II*. #2—*White Men Can't Jump*. #3—*My Cousin Vinny*. #4—*Lethal Weapon 3*. #5—*Lethal Weapon 3*. #6—*Sleepwalkers*. #7—*Basic Instinct*. #8—*Split Second*. #9—*Deep Cover*.

**904. SECAUCUS—LOEWS MEADOW PLAZA 8—**(902-9200). #1—*K2*. #2—*White Sands*. #3—*Beethoven*. #4—*White Men Can't Jump*. #5—*Crisscross*. #6—*Wild Orchid II*. #7—*The Player*. #8—*The Playboys*.

**905. SECAUCUS—LOEWS MEADOW SIX—**(866-6161). #1—*Deep Cover*. #2—*Sleepwalkers*. #3—*Basic Instinct*. #4—*My Cousin Vinny*. #5—*Lethal Weapon 3*. #6—*Lethal Weapon 3*.

**906. GUTTENBERG—GALAXY TRIPLEX—**(854-6540). #1—*My Cousin Vinny*. #2—*The Babe*. #3—*City of Joy*.

**908. UNION CITY—SUMMIT THEATER—**(865-2886). #1—*Deep Cover; White Men Can't Jump; Passed Away*. #2—*Sleepwalkers; Ferngully; Rock-A-Doodle*.

### *Essex County*

**910. BLOOMFIELD—CENTER—**(748-7900). *Basic Instinct*.

**911. BLOOMFIELD—ROYAL—**(748-3555). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*.

**912. CEDAR GROVE—CINEMA 23—**(857-0877). #1—*Lethal Weapon 3*. #2—*White Men Can't Jump*. #3—*K2*. #4—*Ferngully; City of Joy*. #5—*The Player; Beauty & the Beast*.

**916. MILLBURN—MILLBURN—**(376-0800). #1—*The Player*. #2—*The Cutting Edge*.

**917. MONTCLAIR—CLARIDGE—**(746-5564). #1—*Mediterraneo*. #2—*The Playboys*. #3—*Crisscross; Beethoven*.

**918. MONTCLAIR—WELLMONT—**(783-9500). #1—*Deep Cover; White Men Can't Jump*. #2—*Sleepwalkers; The Babe; Ferngully; Rock-A-Doodle*.

**919. NEWARK—ALL-JERSEY MULTIPLEX—**(817-8100). #1—*Basic Instinct*. #2—*Lethal Weapon 3*. #3—*White Men Can't Jump*. #4—*Beethoven; Crisscross*. #5—*Deep Cover*. #6—*Split Second*. #7—*Rock-A-Doodle; Deep Cover*. #8—*The Hand That Rocks the Cradle; Ferngully*. #9—*My Cousin Vinny*. #10—*Sleepwalkers*. #11—*Wild Orchid II*.

**920. UPPER MONTCLAIR—BELLEVUE—**(744-1455). #1—Through 5/21: *My Cousin Vinny*. Beg. 5/22: *Alien 3*. #2—Through 5/21: *A Midnight Clear*. Beg. 5/22: *Basic Instinct*. #3—Through 5/21: *Basic Instinct*. Beg. 5/22: *Alien 3*.

**922. WEST ORANGE—ESSEX GREEN—**(731-7755). #1—*Lethal Weapon 3*. #2—*Basic Instinct*.

### AREA CODE 908

### *Union County*

**930. BERKELEY HEIGHTS—BERKELEY—**(464-8888). *The Prince of Tides; Hook*.

**931. CRANFORD—CRANFORD—**(276-9120). #1—*Beethoven*. #2—*Crisscross*.

**933. LINDEN—LINDEN FIVE—**(925-9787). #1—*Lethal Weapon 3*. #2—*Basic Instinct*. #3—*My Cousin Vinny*. #4—*Beethoven; The Cutting Edge*. #5—*White Men Can't Jump; Ferngully*.

**934. ROSELLE PARK—NEW PARK—**(241-2525). #1—*Lethal Weapon 3*. #2—*Basic Instinct*. #3—*Ferngully; The Babe*. #4—*Lethal Weapon 3*. #5—*My Cousin Vinny*.

**935. UNION—LOST PICTURE SHOW—**(964-4497). *Mediterraneo*.

**936. UNION—UNION—**(686-4373). #1—*A Midnight Clear*. #2—*My Cousin Vinny*.

**937. WESTFIELD—RIALTO—**(232-1288). #1—*My Cousin Vinny*. #2—*Basic Instinct*. #3—Through 5/21: *City of Joy*. Beg. 5/22: *Alien 3*.

**938. WESTFIELD—TWIN—**(654-4720). #1—*The Player*. #2—*Sleepwalkers; Passed Away*.

### AREA CODE 201

### *Bergen County*

**950. BERGENFIELD—CINEMA 5—**(385-1600). #1—*Thunderheart*. #2—*Basic Instinct*. #3—*White Men Can't Jump*. #4—*Wild Orchid II*. #5—*Lethal Weapon 3*.

**951. CLOSTER—CLOSTER—**(768-8800). *Beethoven*.

**952. EDGEWATER—LOEWS SHOWBOAT—**(941-3660). #1—*Beethoven*. #2—*Basic Instinct*. #3—*Mediterraneo*. #4—*Lethal Weapon 3*.

**953. EMERSON—QUAD—**(261-1000). #1—*City of Joy; White Men Can't Jump*. #2—*The Cutting Edge*. #3—*Beethoven; The Babe*. #4—*Ferngully*.

**959. PARAMUS—CINEMA 35—**(845-5070). *Noises Off*.

**961. PARAMUS—ROUTE 4—**(487-7909). #1—*Beethoven*. #2—*A Midnight Clear*. #3—*White Men Can't Jump*. #4—*My Cousin Vinny*. #5—*Crisscross*. #6—*Basic Instinct*. #7—*City of Joy*. #8—*Wild Orchid II*. #9—*Casablanca*. #10—*The Playboys; The Player*.

**962. PARAMUS—ROUTE 17—**(843-3830). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Lethal Weapon 3*.

**964. RAMSEY—LOEWS INTERSTATE—**(327-0153). #1—*Beethoven*. #2—*Lethal Weapon 3*.

**965. RIDGEFIELD—PARK 10—**(440-6661). #1—*Crisscross*. #2—*A Midnight Clear*. #3—*Basic Instinct*. #4—*My Cousin Vinny*. #5—*Beethoven*. #6—*Lethal Weapon 3*. #7—*The Player*. #8—*K2*. #9—*Folks!* #10—*Lethal Weapon 3*. #11—*The Playboys; Mediterraneo*.

**966. RIDGEFIELD PARK—RIALTO—**(641-0617). #1—*Basic Instinct*.

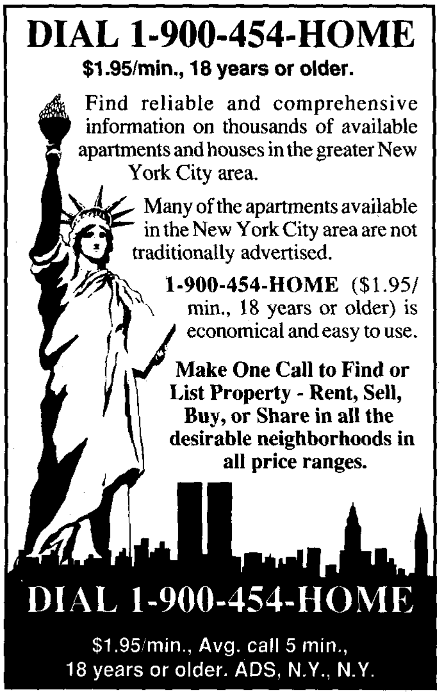
**967. RIDGEWOOD—WARNER—**(444-1234). #1—*The Cutting Edge*. #2—*My Cousin Vinny*. #3—*City of Joy*. #4—*The Player*.

**969. TEANECK—MOVIE CITY—**(836-3334). #1—*Sleepwalkers; Bugsy*. #2—*Deep Cover; The Hand That Rocks the Cradle*. #3—*The Cutting Edge; Rock-A-Doodle*. Beg. 5/22: *City of Joy; Beauty & the Beast; Thunderheart*.

**970. TENAFLY—CINEMA 4—**(871-8889). #1—*A Midnight Clear*. #2—*City of Joy*. #3—*The Mambo Kings*. #4—*My Cousin Vinny*.

**971. WASHINGTON TOWNSHIP—CINEMA—**(666-8020). #1—*Midnight Clear; Mediterraneo*. #2—*Thunderheart*. #3—*Rock-A-Doodle*.

**972. WESTWOOD—PASCACK—**(664-3200). #1—*Lethal Weapon 3*. #2—*Lethal Weapon 3*. #3—*Basic Instinct*. #4—Through 5/21: *My Cousin Vinny*. Beg. 5/22: *Alien 3*.



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# BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may be inappropriate for children.** |
| PG-13: | **Parents Strongly Cautioned. Some material may be inappropriate for children under 13.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| NC-17: | **No children under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York*'s critic.**

**ADAM'S RIB**—(1 hr. 27 min.; 1992) Three generations of women squeeze busy lives into a single cramped Moscow apartment. Director Vyacheslav Krishtofovich chronicles the complicated lives of a middle-aged museum guide, her two daughters, a bedridden but still feisty grandmother, and the steady stream of men that intrude upon them. NR. **81, 220**

**ALIEN 3**—(2 hrs. 18 min.; 1992) In the third installment of this science-fiction series, Sigourney Weaver is stranded on a remote prison planet inhabited by unarmed ex-convicts when the alien once again rears its ugly head. Directed by David Fincher. R. **12, 19, 22, 33, 33, 59, 68, 87, 155, 217, 219, 300, 304, 307, 310, 318, 406, 503, 514, 516, 517, 528, 532, 600, 610, 612, 625, 625, 634, 708, 723, 724, 756, 818, 920, 920, 937, 972**

**AMERICAN DREAM**—(1 hr. 40 min.; 1992) Barbara Kopple's devastating new documentary won an Oscar in 1991 for its portrait of a 1985–1986 meat-packing strike in Austin, Minnesota. At first, everything seems simple. Though making record profits, George A. Hormel & Co. wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of making concessions, the union hires an outside organizer, Ray Rogers, to organize a media blitz against the company. But the international's veteran negotiator Lewie Anderson warns that the strikers will ultimately wind up worse off than before. To our horror, the Austin local slowly goes down to defeat. The rollbacks go through, and most of the meat-packers lose their jobs to permanent replacements. In its dramatic complexity and terrible poignancy, the Austin strike is worthy of Faulkner or Tolstoy. But while Kopple is a gifted reporter, she's not a great artist, and her imaginative sympathy sometimes falters. Still, the movie has emotional force and could reasonably be called "American Tragedy." Kopple puts us face to face with the hard, unsettling truth that our society is finally based not on justice but on power. (Powers, 4/13/92) NR. **14**

**THE BABE**—(1 hr. 45 min.; 1992) The big, broad, conventional Hollywood production starring John Goodman leans too heavily on the gross pop mythological approach. As the movie tells it, George Herman Ruth of Baltimore, Maryland, gets dumped off at a dour Catholic "industrial" school when he is a pie-faced brawler of a seven-year-old. Writer John Fusco and director Arthur Hiller go for the easy, obvious stuff—the Babe's roaring bonhomie, his kid-in-a-candy-shop appetites, his cigar, his flask. Yet John Goodman comes through. He is a comical-tragical cartoon of woe. The movie splits into a mythic approach to Ruth's abilities and a tragic-pathetic view of his personal life. With Trini Alvarado and Kelly McGillis. (5/4/92) PG. **38, 524, 724, 755, 757, 800, 906, 918, 934, 953**

**BASIC INSTINCT**—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 24, 33, 60, 67, 85, 91, 152, 158, 160, 200, 203, 211, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 310, 310, 315, 317, 319, 322, 401, 406, 500, 501, 504, 505, 506, 512, 513, 514, 516, 517, 527, 530, 530, 532, 606, 608, 610, 611, 617, 618, 621, 625, 634, 635, 706, 708, 709, 714, 723, 724, 755, 759, 801, 817, 818, 819, 820, 900, 902, 905, 910, 919, 920, 920, 922, 933, 934, 937, 950, 952, 961, 965, 966, 972**

**BEAUTY AND THE BEAST**—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 36, 55, 160, 309, 511, 601, 521, 530, 606, 608, 620, 623, 633, 762, 912, 969**

**BEETHOVEN**—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **20, 26, 38, 59, 89, 150, 152, 155, 158, 160, 200, 204, 206, 213, 219, 220, 222, 302, 311, 315, 317, 318, 400, 406, 503; 504, 505, 506, 509, 517, 522, 524, 530, 601, 606, 608, 610, 611, 616, 621, 625, 634, 706, 709, 723, 724, 753, 755, 800, 805, 807, 818, 900, 902, 904, 917, 919, 931, 933, 951, 952, 953, 961, 964, 965**

**CABEZA DE VACA**—(1 hr. 51 min.; 1992) The true story of the Spanish explorer Alvar Nunez Cabeza de Vaca, who, after being shipwrecked off the coast of Florida in 1528, adventured—with much help from Native American tribes—for eight years across America to the Pacific coast of Mexico. R. **10**

**CITY OF JOY**—(2 hrs. 14 min.; 1992) Has Patrick Swayze ever been to a doctor? Has he even seen one? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfactions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. (4/27/92) PG–17. **9, 41, 59, 160, 220, 302, 311, 400, 504, 513, 514, 516, 517, 528, 533, 601, 608, 610, 619, 621, 625, 702, 714, 753, 762, 816, 821, 900, 906, 912, 937, 953, 961, 967, 969, 970**

**CRISSCROSS**—(1 hr. 40 min.; 1992) Goldie Hawn stars as a single mom trying to raise her twelve-year-old son at a ramshackle hotel in the Florida Keys. Abandoned by her husband, a traumatized Vietnam vet, Tracy plans for the future, while her son yearns for the family years of yore. With Keith Carradine and David Arnott. R. **5, 19, 26, 38, 59, 67, 89, 200, 214, 216, 219, 304, 305, 315, 406, 503, 505, 517, 523, 524, 530, 606, 608, 610, 612, 619, 625, 706, 708, 722, 724, 803, 820, 904, 917, 919, 931, 961, 965**

**THE CUTTING EDGE**—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. **38, 42, 210, 511, 533, 601, 606, 608, 619, 621, 755, 818, 916, 933, 953, 967, 969**

**DAUGHTERS OF THE DUST**—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

**DEEP COVER**—(1 hr. 52 min.; 1992) The story isn't especially plausible, but writers Henry Bean and Michael Tolkin are shrewd about such things as power relations among assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that the audience for a violent urban thriller need not be put off by intelligence or even literacy. The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. Goldblum uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. In all, the liveliest and smartest of the recent thrillers. (5/4/92) R. **9, 19, 33, 52, 66, 89, 150, 152, 157, 158, 158, 160, 160, 210, 211, 214, 218, 222, 300, 303, 305, 314, 317, 318, 510, 512, 530, 530, 603, 606, 608, 618, 706, 722, 810, 902, 905, 908, 918, 919, 919, 969**

**DELICATESSEN**—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **81**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **14, 522**

**EDWARD II**—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. R. **3**

**ENCINO MAN**—(1 hr. 38 min.; 1992) The social life of two high-school geeks takes a turn for the cool when they discover a prehistoric caveman buried in their backyard. With Sean Astin and Pauly Shore. Directed by Les Mayfield. PG. **10, 19, 26, 34, 44, 66, 155, 219, 300, 319, 406, 517, 532, 610, 610, 625, 625, 634, 724, 809, 818**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58, 320, 321, 511, 515, 521, 813**

**FAR AND AWAY**—(2 hrs. 18 min.; 1992) Reviewed in this issue. PG-13. **5, 19, 25, 41, 53, 68, 83, 217, 219, 302, 304, 311, 318, 503, 507, 517, 527, 610, 612, 625, 625, 702, 724**

**THE FAVOR, THE WATCH, AND THE VERY BIG FISH**—(1 hr. 29 min.; 1992) An eccentric comedy about a devotional photographer searching for the perfect model to pose as Christ on the Cross. Written and directed by Ben Lewin. With Bob Hoskins, Jeff Goldblum, and Natasha Richardson. R. **10, 43**

**FERNGULLY: THE LAST RAINFOREST**—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. **38, 67, 150, 156, 158, 160, 204, 206, 217, 222, 304, 307, 313, 316, 319, 400, 504, 511, 514, 517, 522, 526, 530, 601, 606, 608, 610, 611, 621, 625, 632, 636, 636, 709, 715, 718, 722, 755, 801, 809, 817, 819, 908, 912, 918, 919, 933, 934, 953**

**FOLKS!**—(1 hr. 49 min.; 1992) Tom Selleck plays a successful baby-boomer with a family of his own who reunites with his parents after an eight-year estrangement. Directed by Ted Kotcheff. PG-13. **20, 59, 219, 310, 319, 406, 608, 610, 625, 634, 722, 965**

**FRIED GREEN TOMATOES**—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **38, 511, 601, 636, 700, 764, 801**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 514, 612, 719**

**INCIDENT AT OGLALA**—(1 hr. 30 min. 1992) On June 24, 1975, a shoot-out on the Pine Ridge Indian Reservation left two FBI agents dead. Director Michael Apted chronicles the events leading up to the conflict and the relentless prosecution of a Native American activist afterward. Narrated by Robert Redford. PG. **9, 44**

**K2**—(1 hr. 44 min.; 1992) Michael Biehn and Matt Craven co-star as a brash young lawyer and a brainy research physicist who share a passion for mountain climbing. Together, they set out to conquer the world's most difficult peak, K2. Directed by Franc Roddam. R. **9, 20, 40, 64, 79, 152, 155, 160, 215, 216, 219, 304, 305, 315, 406, 505, 512, 516, 517, 524, 533, 534, 603, 606, 608, 610, 625, 634, 635, 702, 715, 808, 904, 912, 965**

**LETHAL WEAPON 3**—(Running time unavailable; 1992) Danny Glover and Mel Gibson team up for a third round—this time, tracking an ex-cop who's selling stolen police guns on the street. Directed by Richard Donner. R. **7, 18, 24, 33, 62, 67, 85, 91, 150, 152, 155, 157, 158, 160, 200, 204, 206, 208, 211, 214, 217, 218, 219, 220, 222, 300, 303, 304, 306, 307, 313, 314, 317, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 627, 632, 635, 639, 705, 706, 707, 709, 714, 723, 724, 756, 760, 803, 809, 810, 816, 818, 819, 900, 902, 905, 911, 912, 919, 922, 933, 934, 950, 952, 962, 964, 965, 972**

**LEAVING NORMAL**—(1 hr. 50 min.; 1992) Christine Lahti gives her largest movie performance yet as Darly Peters, a foulmouthed tough cookie who always seems to be screwing herself up. Ed Zwick directs this female buddy film (in production just after *Thelma & Louise*, so those critics who describe it as a spinoff will be in error). At the beginning, Darly chucks her job at a smelly beer-sloshing bar in Normal, Wyoming, and comes across Marianne (Meg Tilly), who's walked out on her husband after he slugs her. The two women hook up and head for Alaska, where Darly thinks she has a house waiting for her. So Darly is the strong one this time, and Marianne, who is vague and spacey, is the innocent, which, in the person of Meg Tilly—whose patented slow timing is beginning to lose its charm—can be pretty innocent indeed. The script (by Edward Solomon) is feeble and undramatic, the minor characters are boring, and the direction is slack, but the real problem is that Lahti and Tilly just don't go together. (4/27/92) R. **19, 59, 83, 616**

**LOVERS**—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10, 55**

**MEDITERRANEO**—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 206, 301, 309, 514, 522, 612, 613, 700, 703, 718, 808, 820, 917, 935, 952, 965, 971**

**A MIDNIGHT CLEAR**—(1 hr. 47 min.; 1992) Former actor Keith Gordon's adaptation of William Wharton's 1982 novel about the absurdity of war has structural flaws and some holes, but one respects it. In December 1944, in Europe, the Army forms a special intelligence unit of high-IQ soldiers. Bright boys but inept warriors, the youths are sent into the freezing Ardennes forest to take up an advance position at a small abandoned château. Clearly they've been put out there to provide early notice of a German counterattack—sacrificed, in other words. But just before the German push, the American unit runs into a Wehrmacht company that is tired of fighting and wants to surrender.

Restaurant Raphaël

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Gael Greene, New York Magazine, Ask Gael' The Tastes and Trends of Brave New '92. "There is a glimmer of light in the darkness of Le Cygne's last flutter; Jean Michel Bergougnoux has taken refuge in Raphael's kitchen. Raphael never felt sunnier."

Moira Hodgson, New York Observer, ★★★ 2/10/92 "On a couple of recent evenings, the place was packed, and with the sort of dishes he was runing out, it was not hard to see why."

Bob Lape, Crains, 2/3/92 ★★★ "Restaurant Raphael, where the R's mean Really Remarkable, Raphael has added three star chef Jean Michel Bergougnoux to its team and the results are outstanding."

Jane Frieman, New York Newsday, 1/7/92 ★★★ "Bergougnoux produces some astonishingly delicious, soul-satisfying rich food..."

Bryan Miller, New York Times, Diner's Journal 12/20/91 A star chef at Restaurant Raphael, Jean Michel Bergougnoux

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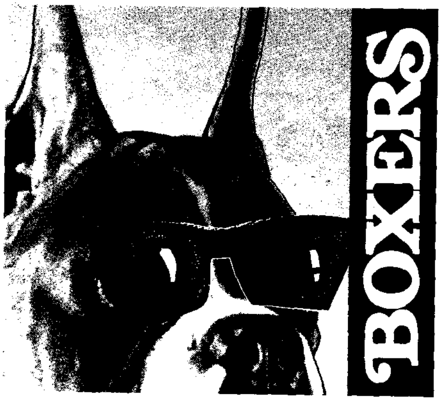

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Ethan Hawke, as the young Sergeant Knott, delivers a jauntily written narration, chilled with fear and awe. German voices float out of the darkness, offering blandishments and comfort, like a mother gentling a child into sleep. It's a legitimate mood—Gordon gets a hallucinatory sense of reality going, and some of the details are impressive. But the movie is too much an absurdist allegory (with religious overtones) and not clear enough on the moment-to-moment physical level. With Kevin Dillon. (5/18/92) R. **14, 19, 49, 66, 203, 206, 210, 219, 304, 307, 309, 503, 514, 523, 533, 601, 606, 608, 610, 612, 613, 625, 627, 630, 636, 638, 703, 706, 709, 715, 716, 718, 755, 822, 920, 936, 961, 965, 970, 971**

**MISSISSIPPI MASALA**—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **3, 43, 530**

**MY COUSIN VINNY**—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **5, 19, 25, 33, 48, 87, 152, 155, 158, 160, 200, 213, 217, 219, 300, 302, 304, 306, 308, 313, 315, 319, 322, 401, 406, 500, 503, 504, 505, 506, 507, 509, 514, 517, 520, 522, 530, 600, 606, 608, 610, 611, 616, 618, 619, 621, 625, 632, 634, 702, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 816, 818, 819, 900, 902, 905, 906, 919, 920, 933, 934, 936, 937, 961, 965, 967, 970, 972**

**NIGHT ON EARTH**—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 80**

**ONCE UPON A TIME IN CHINA**—(1 hr. 52 min.; 1992) In Cantonese with Chinese and English subtitles. Reviewed in this issue. NR. **1**

**OTHELLO**—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, with Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **10**

**PASSED AWAY**—(1 hr. 36 min.; 1992) The sudden death of 70-year-old Jack Scanlan brings his four estranged children together under one roof for a traumatic—and at times hilarious—family gathering. Directed by Charlie Peters. With Bob Hoskins, Blair Brown, Tim Curry, and Frances McDormand. PG-13. **19, 36, 305, 512, 523, 606, 621, 625, 762, 908, 938**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. They are free and easy and brazen, the only life likely to strike this sore old place, and Mackinnon revels in their flagrant showmanship. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The Playboys turns on two conflicting notions of the sacred, the church and the theater, both seen as charlatanry, and decrepit as well. But the theater possesses an aspect of the divine—excitement creates life. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 55, 206, 210, 310, 315, 505, 523, 524, 533, 606, 608, 625, 638, 706, 753, 807, 904, 917, 961, 965**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 19, 61, 85, 206, 216, 219, 312, 315, 406, 505, 506, 512, 514, 523, 533, 606, 608, 612, 616, 625, 705, 706, 753, 755, 801, 808, 820, 904, 912, 916, 938, 961, 965, 967**

**POISON IVY**—(1 hr. 31 min.; 1992) Katt Shea Ruben directed this controversial film about an alluring young siren (Drew Barrymore) who seduces her best friend's father. R. **9, 53, 87**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

**RAISE THE RED LANTERN**—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81, 534, 813**

**ROCK-A-DOODLE**—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. **152, 158, 160, 206, 309, 511, 515, 521, 522, 530, 606, 608, 762, 818, 908, 918, 919, 969, 971**

**SISTER ACT**—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 26, 34, 55, 66, 85**

**SLEEPWALKERS**—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampires-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **10, 32, 67, 152, 157, 158, 160, 200, 204, 208, 213, 218, 314, 318, 320, 530, 601, 606, 902, 905, 908, 918, 919, 938, 969**

**SPLIT SECOND**—(1 hr. 30 min.; 1992) In the year 2008, in a London that has been ravaged by the effects of global warming and rampant pollution, a volatile cop and his annoyingly energetic sidekick are on the trail of a violent killer who may or may not be human. R. **18, 26, 31, 52, 65, 85, 152, 158, 160, 200, 300, 307, 316, 319, 510, 530, 532, 608, 723, 818, 902, 919**

**THUNDERHEART**—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 22, 38, 59, 67, 300, 400, 521, 522, 526, 533, 704, 715, 753, 817, 950, 969, 971**

**TITICUT FOLLIES**—(1 hr. 29 min.; 1967) Banned since 1967 by the Massachusetts courts, Frederick Wiseman's landmark documentary exposes the cruel conditions inside the Bridgewater State Hospital for the Criminally Insane. NR. **1**

★ **TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **10**

**WATERDANCE**—(1 hr. 46 min.; 1992) At a physical-rehabilitation center, three men—with little in common but the wheelchairs they now depend on—struggle to come to terms with their recent paralysis. With Eric Stoltz, Wesley Snipes, William Forsythe, Helen Hunt, and Elizabeth Peña. R. **3, 53**

**WAYNE'S WORLD**—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. (2/24/92)PG-13. **36, 155, 302, 319, 406, 517, 608, 610, 625, 634, 702, 803**

**WHERE ANGELS FEAR TO TREAD**—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **54**

**WHITE MEN CAN'T JUMP**—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **12, 20, 26, 33, 51, 68, 152, 158, 204, 208, 210, 213, 222, 313, 314, 316, 318, 319, 406, 503, 504, 509, 522, 530, 601, 606, 608, 621, 706, 708, 715, 722, 755, 815, 902, 904, 908, 912, 918, 919, 933, 950, 953, 961**

**WHITE SANDS**—(1 hr. 42 min.; 1992) A soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke. Forgettable. (5/4/92) R. **18, 33, 60, 85, 160, 523, 530, 603, 621, 723, 904**

**WHO SHOT PATAKANGO?**—(1 hr. 42 min.; 1992) At a vocational high school in Brooklyn, 1957, a tight-knit group of teenagers band together to brave the harsh realities of urban life: social-class conflicts, violent gang wars, and racial prejudice. Directed by Bob and Halle Brooks. R. **14**

**WILD ORCHID II: TWO SHADES OF BLUE**—(1 hr. 47 min.; 1992) Zalman King (*9½ Weeks* and *Wild Orchid*) heats up again in an erotic tale about Blue, a teenage girl who gets taken in by a madam to her high-class house of ill repute. With Nina Siemaszko, Wendy Hughes, and Tom Skerritt. R. **19, 31, 59, 68, 152, 155, 156, 157, 158, 160, 210, 213, 217, 220, 300, 301, 310, 314, 316, 319, 506, 510, 512, 517, 522, 524, 530, 532, 601, 606, 608, 610, 611, 625, 634, 702, 706, 753, 902, 904, 919, 950, 961**

**A WOMAN'S TALE**—(1 hr. 34 min.; 1992) A favorite of this year's film festivals. An independent and spirited old woman lives life as she sees fit, eschewing society's constraints and rules. But when the death of a friend leaves her depressed and weak, her meddlesome son attempts to rein her in. Directed by Paul Cox. With Sheila Florance. PG-13. **46**

**YEAR OF THE COMET**—(1 hr. 31 min. 1992) The sophisticated daughter of a London wine merchant discovers a rare vintage of wine bottled for Lafite in 1811, a year dubbed "The Year of the Comet" because of the extraordinary vintages it produced. In order to get her hands on "the rarest wine in the world," she reluctantly enlists the help of an avowed "beer man," the uncultured but undenyingly dashing Oliver Plexico (Timothy Daly). Dir. by Peter Yates. PG-13. **9**

**ZENTROPA**—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the Zentropa, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruistic—and naïve—German-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3**

## REVIVALS

**CASABLANCA**—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **10, 45, 215, 702, 805, 961**

**JANE EYRE**—(1 hr. 36 min.; 1944) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **8**

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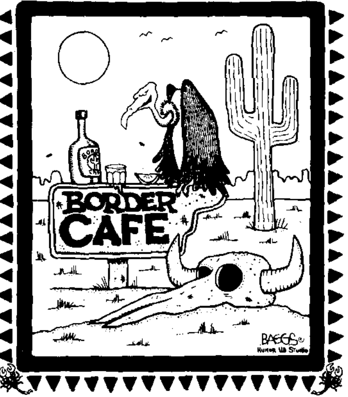

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## BROADWAY

### *Previews and Openings*

### *Wednesday, May 20*

**THE PRICE**—Hector Elizondo, Eli Wallach, Joe Spano, and Debra Mooney star in the 1968 play by Arthur Miller, directed by John Tillinger, which tells about two long-estranged brothers who are reunited. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $35–$39. Previews start 5/20; runs through 7/12; $35–$39. **Roundabout/ Criterion Center,** 1530 Broadway, between 44th and 45 Street (869-8400). 2 hrs. 45 mins.

### *Thursday, May 28*

**CHINESE COFFEE and SALOME**—Two plays, which will run in alternating rep: *Chinese Coffee,* a play by Ira Lewis, directed by Arvin Brown; about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome,* in which Pacino plays the role of Herod, Sheryl Lee is Salome, Suzanne Bertish is Herodias, Arnold Vosloo is Jokanaan, and Esai Morales plays the young Syrian; directed by Robert Allan Ackerman; choreography by Lar Lubovitch, with Suzanne Bertish, Esai Morales, and Sheryl Lee; with an ensemblecast of 16. Both plays run through 7/18. Times and prices vary; call **Circle in the Square Uptown** for information, 1633 Broadway, at 50th Street (307-2704).

### *Now Playing*

**CATS**—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Monday through Saturday (Thursdays are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

**CATSKILLS ON BROADWAY**—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people, featuring standup comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday–Friday at 8; Wednesday at 2 p.m., Sunday at 3 p.m., Saturday at 2, 5:30, and 9 p.m.; $30–$55. Opened: 12/5/91. Don't forget Tuesday-night weekly specials, when ALL seats are $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

**CONVERSATIONS WITH MY FATHER**—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

**CRAZY FOR YOU**—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; the choreography is by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

**DANCING AT LUGHNASA**—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

**DEATH AND THE MAIDEN**—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50, except Wednesday, which is $27.50 to $42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

**FALSETTOS**—Michael Rupert, Stephen Bogardus, and Chip Zien are the stars of a dual bill of one-act musicals, looking at the American family, bar-mitzvah traumas, and changing relationships: *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; both feature Heather MacRae, Barbara Walsh, Carolee Carmello, and Jonathan Kaplan. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40–$50. At the **John Golden Theater,** 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

**FIVE GUYS NAMED MOE**—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five are named Moe) romp through the best-known of them. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

**GUYS AND DOLLS**—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince are the stars of this top-notch revival of the 1950 musical comedy, with a book by Jo Swerling and Abe Burrows; based on Damon Runyon's characters (and they are all as intoxicatingly irresistible as ever) in his short story about high and low life around Times Square; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography is buoyed by the splendid likes of Scott Wise and Gary Chryst, and soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

**JAKE'S WOMEN**—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $25–$47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

**JELLY'S LAST JAM**—Once again, Gregory Hines proves the consummate leading man as he stars in this musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover, whose duets with Hines are dazzling, Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically, and as it is fraught with social and historic insight. Tuesday–Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

**LOST IN YONKERS**—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits and weaklings. Her two grandchildren are left in her care while their father goes South to work as a salesman. With David Chandler, Jamie Marsh (who will be replaced by David Neipris through 5/17), Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

**MAN OF LA MANCHA**—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based

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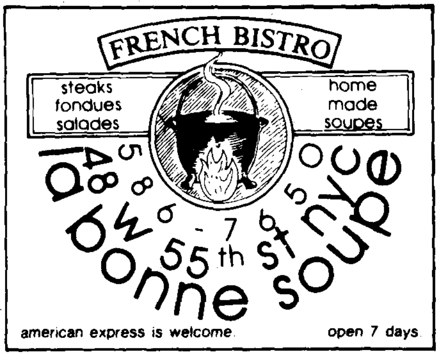

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on Cervantes's *Don Quixote*, with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

**LES MISERABLES**—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Featured in the cast are Mark McKerracher, Richard Kinsey, Rachel York, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

**MISS SAIGON**—Leila Florentino, Francis Ruivivar, and Alton White are the stars of a musical romance, directed by Nicholas Hytner; the score is by Claude-Michel Schonberg and the lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also in the cast are Sean McDermott, and Liz Callaway, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

**THE MOST HAPPY FELLA**—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; choreography by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

**THE PHANTOM OF THE OPERA**—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, and audience. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for rear of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

**THE SECRET GARDEN**—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8 p.m.; Sunday at 3 p.m.; Wednesday and Saturday at 2 p.m. Opened: 4/25/91. (Note: Special matinees at 2 p.m. on Thursdays through 6/4, and one on 6/25; replacing the 8 p.m. performances through 6/3 and one on 6/24.) At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

**A SMALL FAMILY BUSINESS**—Alan Ayckbourn's comedy, directed by Lynne Meadow, is about an idealist who takes over the family-run business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featuring Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnott, Jane Carr, Barbara Garrick, John Curless, and Patricia Kilgarriff. Murray's superb comic-pathetic tact and Ayckbourn's acerb lucidity make this show a must. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

**A STREETCAR NAMED DESIRE**—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as his wife Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize-winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

**TWO TRAINS RUNNING**—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

**THE WILL ROGERS FOLLIES**—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Mac Davis has taken over the Keith Carradine role. This musical is replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Comden and Green team. And the highly satisfying cast features Nancy Ringham (as "Ziegfeld's favorite"), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Paul Ukena Jr. as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

## OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**ANGEL OF DEATH**—Two one-acters: the first, *Angel of Death*, by Charlie Schulman, and directed by Peter Maloney, refers to Josef Mengele and co-stars Evan Handler and Gus Rogerson; the second, *Big Al*, by Bryan Gobuloff, refers to Al Pacino and features Daniel von Bargen, Steven Goldstein, Keith Reddin, and Leslie Lyles. Both are about Hollywood and its influence as the drama-making factory. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. **American Jewish Theater,** 307 West 26th Street (633-9797).

**BEAU JEST**—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Catherine Wolf, and Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50; through 7/4. At the **Lamb's Theater,** 130 West 44th Street (997-1780).

**THE BEST OF FORBIDDEN BROADWAY**—*Tenth Anniversary Edition:* The best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Featured in the cast are Leah Hocking, Alix Korey, Michael McGrath, Patrick Quinn, and the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

# THEATER

**BLOOD WEDDING**—Gloria Foster, Elizabeth Peña, Joaquim de Almeida, and Phyllis Bash are the stars of Langston Hughes's translation of the Federico García Lorca classic about a murderous wedding day in rural Spain; directed by Melia Bensussen. Featured in the cast are Omar Carter, Ivonne Coll, Sara Erde, Cordelia Gonzalez, Gina Torres, Marchand Odette, Michael Mandell, Fanni Green, and Mike Hodge. Through 5/31; Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 5/31; $25. **Joseph Papp Shakespeare Festival Theater**, 425 Lafayette Street (598-7150).

**BLUE MAN GROUP: TUBES**— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

**BORN TO RUMBA!**—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $15; through 6/6. At the **DUO Theater**, 62 East 4th Street (598-4320).

**BROTHERLY LOVE**—John Fidele's play, directed by Frank Crescione, explores the close bond between two Italian-American brothers, orphaned as children, and the changes wrought by the impending marriage of the older one. Featured in the cast are Robert Arcaro, Mike Alpert, Lynn Knight, John Fidele, and Noemi Soulet. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; $12.50; through 6/21. An American Theater of Actors production at the **Chernuchin**, 314 West 54th Street (581-3044).

**DREAM OF A COMMON LANGUAGE**—Heather McDonald's play explores the problems women face in finding their own creative voices and in making them heard in their public and private worlds; directed by Liz Diamond. With Mary Mara, Joseph Siravo, Caris Corfman, Roco Sisto, Mia Katingbak, and J. R. Nutt. Tuesday through Saturday at 8.; Sunday at 3 and 7; through 6/7. $25. At the **Judith Anderson Theater**, 420 West 42nd Street (873-3767).

**EATING RAOUL**—Adrian Zmed stars in a musical based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. With Eddie Korbich, Courtney Collins, and Cindy Benson. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $25 to $39.50. **Union Square Theater**, 100 East 17th Street (307-4100).

**EMPTY HEARTS**—Written and directed by John Bishop, this courtroom drama explores love and obsession in an erotically driven modern relationship. Mel Harris and Cotter Smith star, with Joel Anderson, Susan Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday through Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; $26 to $32; through 6/14. **Circle Repertory Company Theater Uptown**, Seventh Avenue South at West 4th Street (924-7100).

**ENDLESS SONG**—Linda Hartley and Mark Anderson's new musical, which includes original songs, plus ones from the big-band era, Gershwin, and Cole Porter. Hartley and Anderson star; directed by Tara Dolan. Thursday through Saturday at 8; $23. **Delsomma's Theatre**, 266 West 47th Street (719-4197).

**THE END OF THE DAY**—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. With Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Randy Danson. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7. $25. **Playwrights Horizons**, 416 West 42nd Street (279-4200).

**END OF THE GAME**—In Samuel Beckett's tragicomedy, a wheelchair-bound man and his attendant seem frozen in challenge to the very meaning of life; directed by Eve Adamson. Featured in the cast are Mark Waterman, Harris Berlinsky, Joseph Menino and Angela Vitale. In repertory with Jean Cocteau Company's *The Vanek Plays* (which see below); through 5/31. Cocteau Rep at **Bouwerie Lane** (677-0060).

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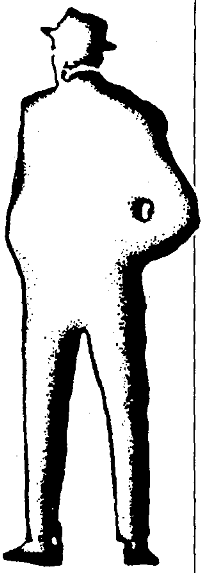

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# THEATER

**THE EXTRA MAN**—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 6/21; $35. Manhattan Theater Club's Stage 1, at **City Center**, 137 West 55th Street (581-7907).

**FAIRY BONES**—Two one-acters by Laurence Yep, directed by Tina Chen, that parallel tales of Chinese settlers in California in the 1890s. Featured in the cast are Christen Villamor, Raul Aranas, Keenan Shimizu, and Lucy Liu. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Wednesday (school matinees) at noon; through 5/23; $22. Pan Asian Repertory Theater at **Playhouse 46** in St. Clement's Church, 423 West 46th Street (245-2660).

**THE FANTASTICKS**—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

**FIRES IN THE MIRROR**—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley. Costumes by Candice Connelly, lighting by Debra Kletter, music by Joseph Jarman, and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; 5/20 at 2 p.m.; there are no evening performance 5/13; through 5/23; all seats are $15. At the **Shiva/Joseph Papp Shakespeare Theater**, 425 Lafayette Street (598/7150).

**FOREVER PLAID**—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

**GET USED TO IT**—Tom Wilson Weinberg's gay musical revue for the nineties, which he also directed, takes a keen and perceptive look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. With Sevastian Herald, John O'Brien, and Todd Whitley, accompanied by pianist Wayne Barker. Wednesday through Friday at 8 p.m.; Saturday at 6 and 9; Sunday at 7; $20. **Courtyard Playhouse,** 39 Grove Street, at Bleecker Street (869-3530).

**HAUPTMANN**—John Logan's new play is a chilling examination of the case against Bruno Richard Hauptmann, the man executed for the kidnapping and murder of aviation pioneer Charles Lindbergh's son; directed by Terry McCabe. With Denis O'Hare, Gunnar Branson, Dev Kennedy, Weny Kueker, Rod McLachlan, Donna Powers and Craig Spidle playing multiple roles. Previews begin 5/19 at 8; Opens 5/28 at 8; Tuesday through Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $28 to $32. **Cherry Lane Theatre**, 38 Commerce Street (989-2020).

**IPHIGENIA IN TAURIS**—Euripides' play, directed by Yannis Houvardas, this time staged like a dream, is set in a girls' orphanage or asylum; the starring roles are played by Alyssa Bresnahan and Gregory Karr, plus a bilingual ensemble cast of twelve. Note: call for details; they are complicated; the performance is 70% English and 30% classical Greek. Through 5/24; Tuesday through Friday at 7:30 p.m.; Saturday at 2 p.m. and 7:30 p.m., and Sunday at 3 p.m.; $15. In the **LaMaMa's Annex Theater**, 74A East 4th Street (475-7710).

**JULIE HALSTON'S LIFETIME OF COMEDY**—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $24; through 6/7. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

**LESBIANS WHO KILL**—Deb Margolin's play deals with women's angriest response to misogyny, and stars Lois Weaver and Peggy Shaw trying to make it seem reasonable. Thursday through Saturday at 10 p.m.; through 5/24; $12. The second floor Club at **LaMaMa E.T.C.**, 74A East 4th Street (475-7710).

**LIPS TOGETHER, TEETH APART**—Terrence McNally's long-running play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; and Sunday at 2:30 p.m. and 7 p.m.; $35. At the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

**MARVIN'S ROOM**—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

**NOWHERE**—Last of the New French Plays series is Reine Bartéve's play, directed by Françoise Kourilsky, which explores the condition of exile through an Armenian woman (Julie Boyd) trying to overcome the haunting images of her past. With Stephen Mendillo, William Carden, and Du-Yee Chang. 5/26 through 6/7; %15; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. At the **UBU Repertory Theater**, 15 West 28th Street (679-7562),

**NUNSENSE**—Dan Goggin's entertaining musical comedy-drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a good and noble cause. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$35. **Douglas Fairbanks** 432 West 42nd Street (239-4321). ● ●

**OEDIPUS**—Sophocles' timeless Greek tragedy, this version in a contemporary setting; directed by James Jacobus. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 6/14. At the **Westside Repertory Theater**, 252 West 81st Street (874-7290).

**ONE OF THE ALL-TIME GREATS**—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore star in Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. Featured in the cast are Richard B. Shull, Kimberleigh Aarn, Jack Hallet, Helen Greenberg, Kim Chan, and Francine Beers. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m;.and 7:30; $20–$25; through 5/24. At the **Vineyard**, 108 East 15th Street (353-3874).

**THE OXCART**—(*La Carreta*). Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms; with Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 and 8 (in Spanish); $12–$15. **Puerto Rican Theater**, 304 West 47th Street (354-1293).

**PAGEANT**—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday–Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $32.50–$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

**PERFECT CRIME**—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J. Nelson, Graeme Malcolm, Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

**REPERTORIO ESPANOL**—May performances: *Los Jibaras* ($15); *Innocent Eréndira and her Heartless Grandmother* ($20); *Bótanica* ($15); *La Casa de Bernarda Alba* ($15); *Luisa Fernanda* ($20); *Cafe con Leche* ($15). These Spanish-language performances are varied during the month. Call for times and dates. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

**ROY COHN/JACK SMITH**—Conceived and performed by Ron Vawter, piece is a double portrait of two complex minds and two completely opposing approaches to gay sexuality. Through 6/7 at 8; $20. At the **Performing Garage**, 33 Wooster Street (966-9796).

**RUTHLESS!**—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 and 7; $37.50. At the **Players**, 115 MacDougal Street (254-5076).

**SIGHT UNSEEN**—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

**SONG OF SINGAPORE**—Music and lyrics by Erik Frandsen, Robert Hipkens, Michael Garin, and Paula Lockhart, with Allan Katz's book for this bubbly brimming musical (and a great deal of fun); asking, "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. With Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., and Francis Kane. Tuesday through Thursday at 8; Friday and Saturday at 7 and 10:15; Sunday at 3; $25 to $40. **Song of Singapore,** 17 Irving Place (228-0844).

**SPIKE HEELS**—Theresa Reback's comedy, with Kevin Bacon, Tony Goldwyn, Saundra Santiago, and Julie White, exploring the notion of a four-sided love triangle. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $22–$28. **McGinn/Cazale,** 2162 Broadway, at 76th Street (873-6103).

**THE SUBSTANCE OF FIRE**—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; through 7/26; $37.50. **Mitzi E. Newhouse**, Lincoln Center, 150 West 65th Street (239-6200).

**THE SUNSET GANG**—Gene Varrone, Irving Burton, Alfred Toigo, Chevi Colton, Shifra Lerer, and Sheila Smith in a musical about couples in a Florida retirement home who find love late in life and leave their respective spouses to investigate their new feelings; book and lyrics by Warren Adler; music by L. Russell Brown; directed by Edward M. Bohen. Tuesday, Wednesday, Thursday, Saturday, at 8; Sunday at 2 and 7; through 5/24; $22–$25. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

**TEN BLOCKS ON THE CAMINO REAL**—The original version, directed by Teresa Hayden, of Tennessee Williams's later *Camino Real*. Jacqueline Brookes and Charles Cissel have the lead roles, plus an ensemble cast of seven. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; $10; through 5/27. At **Theater 22,** 54 West 22nd Street (472-1789).

**TESTIMONY**—Sonita Surratt and Juli Bray-Morris are the stars of Safiya Henderson-Holmes's play, set in the New York City Tombs, following the interrogation by a psychiatrist of a black woman inmate charged with the murder of a white woman, and explores a wide range of social issues; directed by Raina von Waldenburg. Featured in the cast are Mantee M. Murphy and Chris Kopp. Friday and Saturday at 7:30 p.m.; Saturday at 4 p.m.; and Sunday at 3 p.m.; $16; through 5/27. At the Henry Street Settlement's **Louis Abrons Art Center,** 466 Grand Street (869-3981).

**THE VANEK PLAYS**—Vaclav Havel's three, featuring Ferdinand Vanek, a writer/dissident whose life mirrors Havel's own, starring Craig Smith; directed by David Fishelson: *Unveiling*; *Audience*, with William C. Mitchell, and *Protest*. Through 5/30, in rotating repertory with Cocteau's production of Beckett's *Endgame* (phone for complicated schedule); $16. Cocteau Repertory at **Bouwerie Lane**, 330 Bowery (677-0060).

**WEIRD ROMANCE**—Alan Menken collaborates with lyricist David Spencer on this musical adaptation of Alan Brennert's book; directed by Barry Harman. Featured in the cast of this science fiction/romance are Ellen Greene and Jonathan Hadary. Tuesday through Saturday at 8; Sunday at 3, 7:30; $26, $30. **WPA Theatre**, 519 West 23rd Street (206-0523).

**ZORA NEALE HURSTON**—Elizabeth Van Dyke plays the title role in Laurence Holder's theatrical biography of the Queen of the Harlem Renaissance, a controversial woman whose strong opinions both angered and inspired her contemporaries and later black writers; directed by Wynn Handman. Joseph Edwards plays the various men in her life. Wednesday and Thursday at 11 a.m. and Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $20; through 5/30. **Main Theater**, 111 West 46th Street (840-3074).

## OFF OFF BROADWAY

**AND THEIR TOWERS KISSED THE SKY**—Steve Nelson's comedy follows an archaeological expedition of elves, goblins, armored knights, and mages on the exploration of an ancient ruin. Opens 5/26; Tuesday through Friday at 8; through 6/10; $15. **Wings Theatre**, 154 Christopher Street (627-2960).

**ANGELINA'S PIZZERIA**—A musical comedy by Eddie DiDonna, who wrote the book, and Mark Marcante, who wrote the music and also directed; about a commedia dell'arte troupe from an Astoria pizzeria and its ups and downs; choreography by Craig Meade; with Arlana Blue, Barbara Wise, Stephen DeLorenzo, Vicky Linchon, Mary Eck, Crystal Field, Scott Lilly, Henry Field, Michael Vazquez, and Sheridan Roberts. Through 5/31 at 8 p.m. (no performance on 5/24, but there is a 2 p.m. matinee on 5/23); $5. At the **Theater for the New City,** 155 First Avenue (254-1109).

**AS YOU LIKE IT**—Shakespeare's comedy, directed by Shannon Mayers, music by Michael Taranto. With David Fuller, Ned Coulter, Jerry Kernion, Molly Powell, most of them playing two parts. 5/21-23, at 8; $12. Ten Ten Players production, **Park Avenue Christian Church**, 1010 Park Avenue (879-7669).

**BELLA ROSA PALKO**—*Celebrated Star of the Movies:* A one-woman play about love, life, art, sand, and cucumbers, by Lenore Blumenfeld; starring Hilari Scarl, and directed by William J. Ingersoll. 5/25, and 26, at 8 p.m.; $10. At the **Courtyard Playhouse**, 39 Grove Street (841-0842).

**BERNIE'S BAR MITZVAH**—A cast of 46, with the help of the audience, participates in a theatrical spoof of a Jewish boy's ceremony, with open bar, cocktail party, dinner and dancing to a live band; written and directed by Howard Perloff. Sunday at 1 p.m. and 6 p.m.; Tuesday through Friday at 7 p.m.; Saturday at 2 p.m. and 7 p.m.; $65–$85. **24-Karat Club**, 327 West 44th Street (1-800-231-8607).

CLOSED

**BORIS SIMONOV AND THE LAST FRONTIER**—Michael J. Carley wrote and directed this play about a Soviet cosmonaut who accidently drifts onto an asteroid and meets some unexpected friends—Beethoven, Galileo, Thoreau, and Georgia O'Keeffe. Featured in the cast are Mr. Carley, Michael DiAntonio, Aaron Beall, Barbara Wiechmann, and Gary Shrader. Thursday through Saturday at 7:30 p.m.; 5/21 through 24, and 28 through 31; $10. At the **NADA Theater**, 167 Ludlow Street (420-1466).

**BROADWAY AFTER DARK**—Ward Morehouse III's one character play about his father, legendary drama critic Ward Morehouse, and his all-consuming love affair with the theater; directed by Will Liberson. With Steve Shoup. Monday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; $10. At the **Beckmann Theatre,** 314 West 54th Street (581-3044).

**CLOSED WINDOWS, OPENED DOORS**—Two one-acts by Glenn Alterman: First, *Goin' Round on Rock Solid Ground,* a story about two Jews who, while doing coke in Brooklyn, discover the truth about their friendship; directed by Ernie Barbarash. Next is *Spilt Milk,* the story of Edna and Murray, a middle-aged couple who reveal a secret to each other that could destroy their 44-year marriage; directed by Elowyn Castle. Wednesday and Thursday at 8 p.m.; $10. At the **West Bank Cafe Downstairs Theater Bar,** 407 West 42nd Street (965-6909).

**DANCING ON THE WHITE HOUSE LAWN**—Donna Blue Lachman stars in her stage debut, which is the collection of reminiscences of a young girl from the Chicago area, directed by David Petraca. Tuesday through Friday at 8:30 p.m., Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 5 p.m. and 8 p.m.; $20 to $25. At **The Ballroom,** 253 West 28th Street (244-3005).

**DANDO BOHICA**—Written and directed by Peter Hodges, his play is about a Wall Street sting. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 5/31. At the **Synchronicity Space**, 55 Mercer Street (582-1003).

**DEAD AS A JEW (ZION'S COMMUNITY)**—Writer/director Fred Newman's tale of a South Bronx post-Holocaust working-class community. Friday and Saturday at 8, and Sunday at 3; through 5/24; $20. At the **Castillo Theater**, 500 Greenwich Street (941-1234).

**THE DUCK BLIND**—Peter Maeck's view of war as experienced from the homefront; directed by David Dorwart; with a cast including Alison Lani Bronda, Richard Sachar, Leo Farley, Tim Corcoran, and David Mogentale. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; $10. At the **29th Street Playhouse**, 212 West 29th Street (465-0575).

**FORTUNE AND MEN'S EYES**—A revival of John Herbert's prison drama revealing the lives of four young people as they struggle to survive in the midst of inhuman and raw forces trying to survive them; directed by Fred Fondren. Featured in the cast are Michael Boland, Robert Ramos, Sean Deming, and Stephen Broker. Thursday through Saturday at 8 p.m.; $5 to $10; through 5/23. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

**FRANK'S LIFE**—Mark Dunn's play in which a man discovers his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, and Sunday at 7; through 8/16; $10. **13th Street Theater**, 50 West 13th Street (675-6677).

**GOD'S COUNTRY**—Steven Dietz's mix of surrealism and headline news, a fistful of hate made in the USA; directed by Leonard Foglia, and using twelve actors to play 44 roles. 5/28 through 6/14; $12. At **LaMaMa E.T.C.,** 74A East 4th Street (475-7710).

**LINE**—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

**LOTTO—EXPERIENCE THE DREAM**—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7; $25 to $28. **Heckscher Theater,** 1230 Fifth Avenue, at 104th Street (369-6500).

**MACBETH**—Shakespeare's tragedy of ambition, probing the nature of evil and the consequences of evil acts, directed by Edward Berkeley. John Bolger and Cecil Hoffman star as Macbeth and his Lady, and there is an ensemble cast of fourteen. Wednesday through Monday at 8 p.m.; through 6/7; $12. (No performances 5/25 and 31). Willow Cabin Company production at **One Dream Theater**, Two North Moore Street, at West Broadway (886-1889).

**ON SUMMER DAYS**—Roma Greth's play about mystery, sensuality, and rebirth centers on three young women coming of age during the 1940s; directed by Frances Hill. With Joan Bruemmer, Joanna Daniels, Bill Bennett, Mary Jane Wells, and Barbara Raven. Wednesday–Saturday at 8; Saturday at 3; $12; through 5/23. **Mazur Theater**, 555 East 90th Street (996-7287).

**ONE NECK**—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic stranger; directed by Randy Rollison. With Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday–Saturday at 8; through 5/23; $12. At the **Mobile Home,** 336 West 20th Street (529-9218).

**PROPHET JONAH**—Play by Kazys Saja, about a ship of miscreants manipulated toward their doom by a captain and his crew; directed and translated by Rasa Allan Kazlas. Through 5/24. Performance times extremely complicated; phone for specifics; $10. **Our Lady of Vilnius**, 570 Broome Street (633-0652).

**THE RESPECTFUL PROSTITUTE**—Jean-Paul Sartre's play about racism in America, with Naira Soibatian directing and starring; plus an ensemble of six. $15; phone for specifics. **Intar,** 420 West 42nd Street (564-8038).

**THE RIMERS OF ELDRITCH**—Lanford Wilson's drama/mystery about the shocking secrets of a small Midwestern town; directed by Robb Fessler. Thursday, Friday, Saturday at 8, Sunday at 3; through 6/7; $10. **West End Theater**, 263 West 86th Street (749-9350).

**A SNAKE IN THE VEIN**—Alan Bowne's drama is set in a seedy drug-rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr; with a cast of nine. Monday, Thursday, Friday at 8; Saturday at 8 and 10; through 5/20; $15. **Manhattan**, 120 West 28th Street (727-7722).

**STRINDBERG**—Pre and Post Inferno: *Miss Julie* and *Ghost Sonata,* directed by Anthony Torn. Friday at 8:30 p.m.; Saturday at 8 p.m.; 5//29, 30, and 31; $10. Chain Lightning Theater production at **Tribeca Lab Theater**, 79 Leonard Street (219-2085).

**STRIP TEASE**—Robin Moran Miller's look at the lives of six dancers working for a living at a popular strip club; directed by Donal Egan. With Richard Petrocelli, Elizabeth Schofield, Katrina Lantz, Lynne McCollough, Jane Montgomery, Cynthia Babak, Elissa Groh, and Did Sinclair. Tuesday through Saturday at 8; Sunday at 3; $12; 5/14 to 31; $12. **Westbeth Theater Center**, 151 Bank Street (741-0391).

**THE TAMING OF THE SHREW**—Shakespeare's comedy, directed by Ilissa Cohen. With Wendy Booz, Jayne Fama, Joseph Farrugia. 5/22–5/24 at 8; $10. **Musical Theatreworks,** 440 Lafayette Street (926-3435).

**T'GETHER**—Gary Beck's play about an interracial couple, a black activist and a liberal feminist, who confront major issues of prejudice when they fall in love and tell their families of their intended marriage. Wednesday through Saturday at 8; Saturday and Sunday at 3; through 6/21; $12. At the **Sidewalks Theatre,** 40 West 27th Street (481-3077).

**THREE IN THE CORNER POCKET**—An evening of one-acts: Edward Allan Baker's *Dolores;* Jane Willis's *Men Without Dates;* and Renee Taylor and Joseph Bologna's *Nick and Wendy*. They are all presenting a comic look at urban relationships; directed by Robert Mariah, Joel Rooks, and Jeff Hasler, and performed by the Twelve-Step Theater Company. 5/19 to 21, at 7:30 p.m.; $10. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (260-3329).

**TONE CLUSTERS**—Joyce Carol Oates's play presents a baffled suburban couple (John Nacco and Black-EyedSusan) on a nightmare television interview, the subject of which is their son's involvement in a brutal rape and murder; directed by Julian Webber. 5/14 through 24, Thursday through Sunday at 8 p.m.; 5/28 through 6/7, Thursday and Sunday at 8 p.m.; Friday and Saturday at 7 p.m and 10 p.m.; $12. Closing the season will be the 6/10–28 festival featuring Ain Gordon's *TV Movie,* 6/10 to 14; James Godwin's *The Gruff Triad,* 6/17 to 21, and Patricia Scanlon's *Hilde Hilde: Her Life and Times,* 6/24 to 28. At The **Soho Repertory Theater**, 46 Walker Street, between Broadway and Church Streets (869-3530).

**TONY 'N' TINA'S WEDDING**—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

**TWELFTH NIGHT**—Actors Theatre Company presents Shakespeare's comedy of romance, class structure, and mistaken identity; directed by David Perry. With Maia Danziger, Francesca Di Mauro, Mark Lewis, and Gregory Salata. Tuesday through Saturday at 8; Saturday at 2 and Sunday at 3; $12; through 5/24. **Hudson Guild,** 441 West 26th Street (228-0900).

**UNCLE VANYA**—Translated by Constance Garnett, presents issues relevant to our life today as Chekhov's characters deal with the disillusionment of their lives in provincial Russia 100 years ago; directed by Brenda Lynn Bynam, with an ensemble cast of eight. **Play Ground Theater**, 230 East 9th Street, between Second and Third Avenues (673-3706).

**NEW YORK TICKET SERVICE**
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

# ART
# EXHIBITIONS

COMPILED BY EDITH NEWHALL

## GALLERIES

**Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.**

### SOLOS

#### *Madison Avenue and Vicinity*

**ROBERTO AIZENBERG**—Surrealist paintings and drawings by an Argentinian artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

**GEORG BASELITZ**—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/12, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, through 6/26, at Marks, 1018 Madison Ave. (861-9455).

**CAMILLE BOMBOIS**—Paintings in a primitive, surreal style by this French artist (1883–1970) who worked in the circus and as a laborer on the Paris Metro before devoting himself to painting; through 6/30. Soufer, 1015 Madison Ave. (628-3225).

**FRITZ BULTMAN**—Collages executed between 1980–85; through 5/29. Schlesinger, 24 E. 73rd St. (734-3600).

**RENE GENIS**—Impressionistic still-life and landscape paintings by a French artist; through 5/30. Findlay, 984 Madison Ave. (249-2909).

**WILLIAM STANLEY HASELTINE/HERBERT HASELTINE**—Drawings, watercolors, and oils of landscapes in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s/Figurative bronze and marble sculptures executed in the 1920s and 1930s. Through 6/5. Hirschl & Adler, 21 E. 70th St. (353-8810).

**E.G. JAMES**—Bird houses made with found objects by this West Virginia folk artist; through 6/6. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

**PETER KENNARD**—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).

**FRANK KLEINHOLZ**—Paintings, watercolors, gouaches, and sculpture from the artist's estate; through 5/30. Marbella, 28 E. 72nd St. (288-7809).

**MOSHE KUPFERMAN/AVI ADLER**—Paintings and works on paper/Abstract paintings and "sheet music" drawings from the past year. Through 5/30. Urdang, 23 E. 74th St. (288-7004).

**ELISABETH MODEL**—Figurative sculptures, drawings, and watercolors spanning the artist's 70-year career; through 9/11. Baeck Institute, 129 E. 73rd St. (744-6400).

**HUGH O'DONNELL**—Drawings and pastels from "The Lake Series"; through 6/5. Cade, 1045 Madison Ave. (734-3670).

**GRACE ROSELLI**—Figurative oil paintings based on the female body with abstract elements built up from layers of pigments; through 6/11. Friedman, 980 Madison Ave. (472-1527).

**JAMES ROSENQUIST**—His early paintings of everyday objects in unlikely juxtapositions; through 7/11. Gagosian, 980 Madison Ave. (744-2313).

**DAVID SMITH**—Sculpture and drawings from several of his major series; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

**RICHARD SMITH**—Colorful abstract paintings that were exhibited in shows at the Green Gallery during the years 1960–63; through 6/20. Feigen, 49 E. 68th St. (628-0700).

**STEFAN UMAERUS**—Paintings, poetry, and video commemorating June 4, 1989 in the People's Republic of China; through 6/30. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

**JULIO VAQUERO**—Precisely-painted still lifes, interiors, and figures by an artist who lives and works in Barcelona; through 6/6. Kouros, 23 E. 73rd St. (288-5888).

**JOHN WALKER**—Small-scale paintings from the "Alba" and "Oceania" series; through 6/6. Ralph, 43 E. 78th St. (288-5222).

**HOLLY ZAUSNER/ROBERT TAPLIN**—Recent sculpture by both; through 5/28. Sculpture Center, 167 E. 69th St. (879-3500).

#### *57th Street Area*

**VALERIO ADAMI**—Large-scale paintings inspired by the artist's recent journalistic experiences in New York and Paris; through 6/6. Del Re, 41 E. 57th St. (688-1843).

**GIOVANNI ANSELMO**—Early prints and multiples from the late 1960s and early 1970s that explore issues of space, time, and movement; through 6/20. Baron-/Boisante, 50 W. 57th St. (581-9191).

**AVIGDOR ARIKHA/MAGDALENA ABAKANOWICZ**—Recent paintings and drawings executed directly from life, including still-life arrangements, nudes, portraits, and landscapes/Drawings and a model for a project in Paris that will extend the Grand Axis with an allée of sixty tree-like habitats. Through 6/6. Marlborough, 40 W. 57th St. (541-4900).

**LUIS CRUZ AZACETA**—Recent black-and-white paintings on the themes of American culture and the human psyche; through 5/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

**RICHARD BOGART**—Recent paintings based on landscape; through 5/30. Drake, 50 W. 57th St. (582-5930).

**JAMES CARPENTER/WENDELL CASTLE**—Recent glass furniture/New tables that become paintings when hung on a wall. Through 6/20. Joseph, 745 Fifth Ave. (751-5500).

**JARED FRENCH**—Paintings, drawings, and sculpture by this artist (1905–88) who began his career as a Social Realist; through 5/29. Midtown Payson, 745 Fifth Ave. (758-1900).

**SONIA GECHTOFF**—Recent abstract paintings; through 6/6. Kraushaar, 724 Fifth Ave. (307-5730).

**ARTHUR GIBBONS**—New steel sculpture; through 5/29. Emmerich, 41 E. 57th St. (752-0124).

**RON GORCHOV**—Recent abstract paintings on his signature curved canvases; through 5/30. Tilton, 24 W. 57th St. (247-7480).

**ANN HIRONDELLE/BABS HAENEN**—Recent works in clay by both; through 6/6. Clark, 24 W. 57th St. (246-2205).

**SHIRLEY JAFFE**—New paintings that depict configurations of boldly-colored shapes; through 5/30. Solomon, 724 Fifth Ave. (757-7777).

**RON JANOWICH/FREDERIC THURSZ**—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; 5/21–7/31. Lelong, 20 W. 57th St. (315-0470).

**KIMMO KAIVANTO**—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

**GUNNAR NORRMAN**—Drawings and drypoints by this Swedish artist who was formally trained as a botanist before turning to art; through 6/27. Fitch-Febvrel, 5 E. 57th St. (688-8522).

**PABLO PICASSO**—Prints from every period of his career, from the collection of Marina Picasso; through 7/3. Krugier, 41 E. 57th St. (755-7288).

**EDWARD RUSCHA**—Paintings from his "Stains" series of 1971–75; through 6/6. Miller, 41 E. 57th St. (688-1843).

**JULIAN SCHNABEL**—New paintings from his "Olazt" series; through 5/30. Pace, 32 E. 57th St. (421-3292).

**GEORGE SEGAL**—Painted plaster and wood sculptures of the bronzes that have been commissioned and accepted for the Franklin Delano Roosevelt Memorial; through 6/6. Janis, 110 W. 57th St. (586-0110).

**JOSE MARIA SICILIA**—One large-scale, multi-paneled work that incorporates collage, titled "Sanlúcar de Barrameda"; through 5/30. Blum Helman, 20 W. 57th St. (245-2888).

**PHILIP SMITH**—Recent paintings that combine abstraction and cryptic imagery; through 6/12. McCoy, 41 E. 57th St. (319-1996).

**SARAH SUPPLEE**—New landscape paintings; through 5/30. Tatistcheff, 50 W. 57th St. (664-0907).

**ANTONI TAPIES**—Prints and illustrated books from 1959–89; through 5/29. Associated American Artists, 20 W. 57th St. (399-5510).

**JOHN WILDE**—Magic realist paintings; through 5/30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

#### *SoHo and TriBeCa*

**CARL ANDRE**—Recent floor sculptures of Quincy granite, from a now-closed Massachusetts quarry; through 5/28. Cooper, 149 Wooster St. (674-0766).

**THEODORE BECK**—Sculptures that are assemblages of photographs mounted on objects found in deserted factories, such cogs and mill wheels; through 5/30. Karg, 100 Greene St. (334-0436).

**CHRISTOPHER BROWN**—Large-scale paintings that combine images of toys, figurines, and book illustrations, with overlapping surfaces of saturated color; through 6/20. Thorp, 103 Prince St. (431-6880).

**JAMES BROWN**—A survey of paintings from 1982–92; through 6/6. Castelli, 578 Broadway (431-6279).

**ERIC BULATOV/OLEG VASSILIEV**—Recent paintings and drawings by these two Russian artists; through 6/2. Kind, 136 Greene St. (925-1200).

**ERNST CARAMELLE**—A site-specific installation of an architectural drawing, gesso paintings, silkscreens, and works titled "lightpieces" that are "drawn" on paper with the light of the sun; through 6/6. Burgin, 130 Prince St. (219-8379).

**IAN DAVENPORT**—New abstract paintings by a young English artist; through 6/27. Kasmin, 580 Broadway (219-3219).

**DAVID DEAK**—Computer-assisted art in a series titled "Eye Candy"; through 5/31. Stricoff, 118 Greene St. (219-3977).

**DEBORAH DEICHLER**—New paintings and pastels; through 6/13. Davidson, 415 W. Broadway (925-5300).

**JOSEPH DIGIORGIO**—Recent paintings and works on paper on the themes of waterfalls and the transformation of the landscape by atmospheric conditions. Through 6/6. Walls, 156 Wooster St. (982-9800).

**HENRIK DRESCHER**—A new limited-edition book titled *Too Much Bliss,* plus paintings and drawings; through 6/30. Granary Books, 568 Broadway (226-5462).

**NANCY DROSD/SUSANNA BRISELLI**—Black-and-white paintings of Sumo wrestlers/Hand-painted black-and-white photographs of still life and landscape; 5/26–6/27. Witkin, 415 W. Broadway (925-5510).

**GRETCHEN FAUST**—An installation titled "No Radio"; through 6/13. Hearn, 39 Wooster St. (941-7055).

**DAN FLAVIN/JUDIE BAMBER**—Sculptures from 1963–90, through 6/26/An installation titled "The Cruelty of Precision," through 6/6. Rubin Spangle, 395 W.

Broadway (226–2161).

**SUSAN FRECON**—New watercolors; through 6/30. Markey, 55 Vandam St. (627–4446), Mon.–Sat. 10–6.

**MARK FREEMAN**—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219–1793).

**SIMON GAON**—Paintings inspired by nighttime seascapes; through 5/30. Bustamante, 560 Broadway (226–2108).

**PASCAL GIRAUDON/STEVEN LOWY**—A collaborative conceptual art project that documents the urban environment with monoprints and film in diptychs and triptych; through 6/16. Portico, 139 Spring St. (941–1444).

**GEORGE D. GREEN**—New constructed paintings; through 5/30. Meisel, 141 Prince St. (677–1340).

**STEFAN GRITSCH**—Pencil drawings and paintings cast from shredded old paintings; through 5/30. Roeder, 545 Broadway (925–6098).

**JAN GROTH**—Recent drawings, tapestries, and sculpture; through 6/6. Brown, 23 Watts St. (219–1060).

**PETER HALLEY**—New paintings that incorporate an expanded range of color and configurations; through 6/27. Gagosian, 136 Wooster St. (228–2828).

**IONE HANEY**—Paintings in oil and metallic leaf on black-and-white phtographs; through 6/9. Bace, 2 Bond St. (388–9755).

**JACQUELINE HUMPHRIES**—Recent paintings; through 6/20. Good, 532 Broadway (941–8066).

**GARY KOMARIN**—Multi-layered abstract paintings; 5/20–6/27. Klarfeld Perry, 472 Broome St. (941–0303).

**HUNG LIU**—Paintings and sculpture based on turn-of-the-century photographs of young prostitutes in China; 5/23–6/27. Steinbaum, 132 Greene St. (431–4224).

**BYRON KIM/KIKI SMITH**—192 "Skin" paintings executed from life/A cast aluminum diptych representing 3000 square inches of skin, the total surface area of the average human. Through 6/6. A/C Project Room, 580 Broadway (226–7271).

**DENNIS KOWALSKI**—Wall pieces and sculpture; through 5/30. Morrison, 59 Thompson St. (274–9059).

**DAVID KROLL**—Still-life and landscape paintings that prophesy the end of nature; through 5/30. Jamison/Thomas, 588 Broadway (925–1055).

**MARCUS LEATHERDALE/WELLINGTON REITER**—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors; 5/21–7/24. Roger, 136 Prince St. (966–4017).

**LI LIN LEE**—Paintings on burlap and canvas and works on paper; through 6/13. Donahue, 560 Broadway (226–1111).

**ALFRED LESLIE**—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966–0426).

**GLENN LIGON/JUDY PFAFF**—New paintings/A new sculpture installation. Through 6/6. Protetch, 560 Broadway (966–5454).

**JOHN LINDELL**—Works that explore the conflict between homosexual lust and political affiliation, using flags, banners, and columns of text; through 6/27. Cugliani, 40 Wooster St. (966–9006).

**ANA LINNEMANN**—An installation that uses objects to instigate a process of aging and eradication; 5/22–6/19. Yi, 249 Centre St. (334–5189).

**PAUL LUCCHESI**—Paintings and sculpture that explore the pull between heaven and hell and the influence of religion on contemporary culture; through 5/30. Bridgewater/Lustberg, 529 Broadway (941–6355).

**MARK MAHOSKEY**—Recent landscapes painted on wood panels and mounted within frames painted by the artist; through 5/30. Gimpel/Weitzenhoffer, 415 W. Broadway (925–6090).

**THOMAS MCANULTY**—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925–7313).

**ROBERT MCCURDY**—Wall and floor sculptures in cast aluminum, iron, and steel; through 5/30. Shainman, 560 Broadway (966–3866).

**HOLLY MILLER**—Lyrical abstract paintings on aluminum; through 5/30. Arena, 128 Wooster St. (226–1420).

**CURTIS MITCHELL**—An installation that is an investigation of urban materials and domestic objects in a state of repair and disrepair; through 6/13. Rosen, 130 Prince St. (941–0203).

**ROBERT MORRIS**—Recent felt sculptures and one felt piece from the 1970s; through 6/27. Sonnabend, 420 W. Broadway (966–6160).

**STEPHEN MUELLER**—Recent abstract paintings; through 5/30. Nosei, 100 Prince St. (431–9253).

**JONATHAN PHILLIPS/GINNIE GARDINER**—New paintings by both. Through 6/20. Staempfli, 415 W. Broadway (941–7100).

**PETER REGINATO**—Recent painted steel sculpture; through 5/30. The Exhibition Space at 112 Greene St. (966–3864).

**TIM ROLLINS AND K.O.S./YOKO ONO**—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage,* Franz Kafka's *Amerika,* and other classic works of literature; through 6/27/Works from the series "Endangered Species 2319–2322"; through 6/27. Boone, 417 W. Broadway (431–1818).

**SUSAN ROTHENBERG**—New abstract paintings with figurative elements; through 5/30. Sperone Westwater, 142 Greene St. (431–3685).

**EDWIN RUDA**—Recent abstract paintings that explore relationships between color and form; through 6/23. Kelly, 591 Broadway (226–1660).

**HAROLD SHAPINSKY**—Recent abstract drawings; through 5/30. Helander, 415 W. Broadway (966–9797).

**ALAN SIEGEL**—Aluminum and wood chairs with shapes and colors that refer to nature; through 5/27. Hoffman, 429 W. Broadway (966–6676).

**KIKI SMITH**—New work; through 6/3. Fawbush, 76 Grand St. (274–0660).

**MARK TANSEY**—New paintings that refer to historical events; through 5/30. Marcus, 578 Broadway (226–3200).

**MASAMI TERAOKA**—Watercolors inspired by the Japanese ukiyo-e woodblock print that refer to the AIDS crisis, censorship, and other contemporary issues; through 6/24. Auchincloss, 558 Broadway (966–7753).

**ARIE VAN SELM**—Paintings of abstracted silhouettes in which layers of washes and pure pigment combine to create fluctuating surface effects; through 5/30. M-13, 72 Greene St. (925–3007).

**JOHN VIRTUE**—Large multi-paneled black-and-white renderings of landscape based on the artist's walks through the rural countryside surrounding his home in Devonshire, England; through 5/30. Louver, 130 Prince St. (925–9205).

**SUE WILLIAMS**—New paintings, sculpture, and drawings that focus on themes of violence and abuse; through 5/30. 303, 89 Greene St. (966–5605).

**PURVIS YOUNG**—Drawings on the pages of discarded books by this self-taught Mimai artist; 5/21–6/27. Ricco/Maresca, 105 Hudson St. (219–2756).

**ELYN ZIMMERMAN**—New sculpture; through 7/11. 65 Thompson Street, 65 Thompson St. (219–2219).

**JOHN ZINSSER**—Non-objective paintings that emphasize a blunt, literal use of materials; through 6/30. Koury, 89 Greene St. (334–5155).

### Other

**SPRING HURLBUT**—Recent sculpture that investigates the origins of architectural ornamentation, incorporating ornamental molding, bones, eggs, horns, and other materials; 5/21–6/26. Municipal Art Society, 457 Madison Ave. (206–6674).

**KIEIJI ITO/SERRANO-BOU**—An installation that explores the passage from the familial nest to social responsibility/Works made with recycled plastics. Through 5/31. ApE, 9 Bond St. (505–8950).

**JERRY KEARNS**—Paintings and lithographs from 1983–1992 with social and political themes; through 5/29. Lehman College Art Gallery, 250 Bedford Park Blvd. West, Bronx, N.Y. (960–8732).

**FRANCESCO PISTOLESI**—New works; through 6/6. The Gallery, Three Zero, 30 Bond St. (505–9656).

**HAROLD SHAPINSKY**—A retrospective of Abstract Expressionist paintings; through 6/27. The National Arts Club, 15 Gramercy Park South (475–3424), Mon.–Sat. 12–6.

## GROUP SHOWS

### Madison Avenue and Vicinity

**ADELSON**—The Mark Hotel, 25 E. 77th St. (439–6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with paintings by Davie, Hitchens, Hodgkin, Nicholson, Scott,others; through 6/27.

**BERRY-HILL**—11 E. 70th St. (744–2300). Landscape paintings by Bellows, Henri, Sloan; through 6/27.

**DAVIS & LANGDALE**—231 E. 60th St. (838–0333). Watercolors by British artists of the 18th, 19th, and 20th centuries, including Bell, Freud, Gainsborough, John, Turner, Varley, others; through 6/5.

**ELKON**—18 E. 81st St. (535–3940). Works on paper by Balthus, Botero, Dubuffet, Gilot, Matisse, Motherwell, Picasso, Tapies, others; through 6/6.

**GRAHAM MODERN**—1014 Madison Ave. (535–5767). Works that depict the male nude, by Bergt, Cadmus, Connelly, Freud, Kardon, McNeely, Resika, Trieff, Wong, others; through 6/5.

**MARYMOUNT MANHATTAN**—221 E. 71st St. (517–0413). "Landscapes Real and Imagined," with works by Felderman, Mantooth, Stefan-Cole, Watler; through 6/20.

**SHEPHERD**—21 E. 84th St. (861–4050). European paintings, drawings, and sculpture, by Beran, Chatallon, Granet, Hertel, Wittmer, Falguiere, Wijnants; through 6/20.

**YORK**—21 E. 65th St. (772–9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; through 6/26.

### 57th Street Area

**ADLER**—41 E. 57th St. (308–0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lissitzky, Popova, Vialov, others; through 5/30.

**BALDACCI-DAVERIO**—41 E. 57th St. (826–4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzu, Marini, Rosso, others; through 6/28.

**BORGENICHT**—724 Fifth Ave. (247–2111). Landscape paintings by Canadian artists, including Bush, Carr, Hewton, MacDonald, McDougall, Milne, Stevenson, others; through 5/30.

**DE NAGY**—41 W. 57th St. (421–3780). Works by Martin, Milder, Miller; through 5/28.

**DEUTSCH**—29 W. 57th St. (754–6660. "American Cubism: 1909–49," with paintings and sculpture by Archipenko, Demuth, Marin, Roszak, Zorach, Weber, others; through 6/3.

**EMMERICH**—41 E. 57th St. (752–0124). Table-top sculpture by Alechinsky, Arp, Calder, Di Suvero, Ginnever, Hepworth, Noguchi. Picasso, Wilmarth, others; though 6/26.

**HAIME**—41 E. 57th St. (888–3550). 10th anniversary exhibition, with works by Caballero, Dunoyer, Kadishman, Larraz, Merlino, Reice, Sutil, Tacla, Vari, others; through 6/15.

**HAMMER**—33 W. 57th St. (644–4400). Works from the past 100 years by 26 Argentinian artists; 5/21–6/19.

**MCKEE**—745 Fifth Ave. (688–5951). Works by gallery artists; through 6/26.

**PAINEWEBBER**—1285 Ave. of the Americas (713–2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

**RAYBURN FOUNDATION**—41 E. 57th St. (832–7540). Sculpture by Boccioni, Chia, Gemito, Fabbri, Fazzini, Paladino, Raphael; through 6/28.

**ROSS**—50 W. 57th St. (307–0400). Works by artists who use transparent material in a variety of forms, including Bauermeister, Dill, Grimes, Hristoff, Knowlton, Luce, Minter, Name, Sonnier, Stone, Wilmarth, others; through 6/26.

**SHEEHAN**—41 E. 57th St. (888–4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

**ULYSSES**—41 E. 57th St. (754–4666). Works by Hollein, Lassnig, Gironcoli, Kapl, Prachensky, others; through 5/30.

## *SoHo and TriBeCa*

**ALAN**—524 Broadway (226–5145). Works by Decredico, Martin, Mazal, Valincius; through 6/6.

**ALEXANDER**—59 Wooster St. (925-4338). Works by Bordo, Dorner, Guzman, Lemieux, Mullican, Raetz, Ruckriem, Zaugg; 5/20–7/10.

**ALTERNATIVE MUSEUM**—594 Broadway (966-4444). "Artists of Conscience II," with works by Arai, Doogan, Sakoguchi; through 6/20.

**ARTISTS' MUSEUM**—240 Centre St. (925-4322), Tue.–Sat. 12–6. "Color as Subject," with works by Blaine, DeNiro, Freilicher, Matthiasdottir, Phillips, Resika, others; through 6/1.

**B4A**—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "Cognitive Abstraction," with works by Costan, Erickson, Ford, Hazlitt, King, Morosan, Oji, Palmer, Sordillo; through 5/31.

**BITTER-LARKIN**—597 Broadway (219-0150). "Painterly Object," with works by Allain, Black, Craven, Meyer, Thulin, Turkle, West; through 6/6.

**ERGANE**—469 W. Broadway (228-9600). Works by Barilari, De Szyszlo, Mabe, Robirosa, Vejarano, Wakabayashi; through 5/30.

**GALLOZZI**—203 W. Houston St. (645-9306). Works by British Surrealists and Neo-Romantics from 1935–55, including Moore, Piper, Sutherland, others; through 6/20.

**GORNEY**—100 Greene St. (966-4480). Works by Clegg & Guttmann, Robbins, Zobernig; through 5/30.

**HAWKINS**—448 W. Broadway (477-5699). "The Pop Body," with works by Borrok, Durward, Erman, Mitchell, Semmes, Warwick, Wynne; through 6/11.

**HUMPHREY**—594 Broadway (226-5360). Works by six Latin American women artists, including Delgado, Grilo, Parra, Porter, Sanin, Tiscornia; through 6/6.

**KOOL ART**—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; through 5/30.

**LUHRING AUGUSTINE**—130 Prince St. (219-9600). Works by Berkenblit, Oehlen, Rockman, Taaffe, Wool; through 6/5.

**MARUNOUCHI**—560 Broadway (274-8087). Works by Baker, Dupuis, Gagnon, Ishibashi, Rice, Vaux, others; through 6/6.

**PERLOW**—560 Broadway (941-1220). Works on paper by Boris, Greene, Gwyn, Kahn, Pace, Resika, Welliver; through 6/13.

**POSTMASTERS**—80 Greene St. (941-5711). "Masquerade (Body Double)," with works by Dunning, Pittman, Samaras, Weinstein; through 5/30.

**SHAPOLSKY**—99 Spring St. (334-9755). "Latin Power" with works by Bencomo, Celis, Fernandez; "The Prevailing Fifties," with works by Arnold, Dehner, Johnson, Pereira, Thomas, others; through 5/30.

**STAIB**—8 Greene St. (941-5977). "Then and Now," an exhibition celebrating the 28th anniversary of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, with works by artists who have exhibited at the that museum, including Bleckner, Grosvenor, Piper, von Rydingsvard, Wilmarth, Winsor, others; through 5/30.

**STEINGLADSTONE**—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

**STELLWEG**—87 E. Houston (431-5556). Works by Bravo, Elizondo, Ferraz, Palacios, Velarde, Yampolsky, others; through 6/27.

**TELLER**—568 Broadway (941-7335). Lithographs from the 1930s and 1940s by Will Barnet and by artists for whom he printed, including Ajay, Bourgeois, Gropper, Moore, Schrag, others; through 6/5.

**TOLL**—146 Greene St. (431-1788). "Hand & Eye-Modeled Sculpture," with sculpture by Bourgeois, Cemin, Consagra, Kirili, De Kooning, Pondick, West, Winer; through 6/6.

**TRENKMANN**—189 Lafayette St. (274-8273). "Painters," with works by Berthot, Mann, Mitchell, Plansky, Purdum, Schwartz, Shedletsky, Wayne; through 5/30.

**TRIBECA 148**—148 Duane St. (406-4073). Works by Ayre, Brinson, Devine, Haley, Moore, others; through 6/13.

## *Other*

**ABC NO RIO**—156 Rivington St. (718-768-7404). Paintings, photographs, and mixed media by nine women artists, including Gross, Desandro, Kool, Marks, Schair, others; through 5/29.

**ART SPACE**—467 Amsterdam Ave. (795-7735). Paintings by Braes, Evans, Frady, Glantzman, Mulhern, Willis; 5/21–6/21.

**BARUCH COLLEGE**—17 Lexington Ave. (387-1006), Mon.–Fri. 12–5, Thu. 12–7. Works by Baruch College art faculty, including Berkowitz, Freedman, Holup, Levin, Nemec, Spano, others; through 5/31.

**COLUMBIA UNIVERSITY**—Broadway and 116th St. (854-7288), Wed.–Sun. 1–5. Japanese art from the collections of Columbia University, by Hiroshige, Hokusai, Harunobu, Gakutei, Kunisada, Utamaro, Eishi, others; through 6/12.

**DUCASSE**—416 E. 59th St. (750-1313). Surrealist works by Baj, Breton, Benoit, Man Ray, Penrose, Tanning, others; through 6/27.

**EMPIRE-FULTON FERRY STATE PARK**—New Dock St. on the East River, Brooklyn, daily 10–6. Brooklyn Waterfront Artists Coalition's "Tenth Anniversary Outdoor Sculpture Show"; through 6/28.

**GLASS**—315 Central Park West (787-4704), Wed.–Fri., 1–6. Works on paper by Andrews, C. Gross, M. Gross, Hecht, Kleinholz, Shahn, Soyer, Weber, others; through 5/29.

**INTAR**—420 W. 42nd St. (695-6135). "The Migrations of Meaning: Part III," with works by Bates, dos Santos, Lathern; through 6/30.

# PHOTOGRAPHY

**SALLY APFELBAUM**—Large-scale color photographic murals with superimposed views of sites in Giverny, New England, and Paris; through 5/23. Lieberman & Saul, 155 Spring St. (431-0747) and Klagsbrun, 51 Greene St. (925-5157).

**JENNIFER BOLANDE**—New photographs; through 6/13. Metro Pictures, 150 Greene St. (925-8335).

**ROY BROMBERG**—Recent color photographs taken in New York, Tokyo, Lisbon, Budapest, Venice, and Paris; through 5/23. Harris, 383 W. Broadway (431-3600).

**ADAM FUSS**—Recent cibachrome photograms; through 6/6. Miller, 41 E. 57th St. (980-5454).

**GAYLEN GERBER/CERITH WYN EVANS**—Recent photographs that render an object nearly invisible/Works in which strips of videotape are hung in front of movie lamps. Through 6/6. Wooster Gardens, 40 Wooster St. (941-6210).

**I.C.P.**—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 6/1: "Dmitri Baltermants: A Soviet Photojournalist's Retrospective, 1939–89"; "About Face: Photographic Portraits from the I.C.P. Permanent Collection."

**I.C.P. MIDTOWN**—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

**ANDRE KERTESZ**—Black-and-white photographs taken in Hungary, Paris, and New York; through 6/20. Staley-Wise, 560 Broadway (966-6223).

**ZOE LEONARD**—Photographs that investigate the human condition and the social forces behind it; through 6/3. Cooper, 155 Wooster St. (674-0766).

**LOWINSKY**—575 Broadway (226-5442). Photographs of Notre Dame de Paris, circa 1851, by Bisson Freres; bird eggs and nests, 1900–30, by Richard Tepe; anonymous diagnostic pictures from an English insane asylum, circa 1870s; through 5/30.

**EDWARD MAXEY**—Recent photographs from his "Undercurrents" series; through 5/30. Danziger, 415 W. Broadway (226-0056).

**MERCANTILE LIBRARY OF NEW YORK**—17 E. 47th St. (755-6710). 19th-century photographs of Walt Whitman from private and public collections, by Cox, Eakins, Kurtz, Pearsall, Sarony, Williams, others; through 5/29.

**NEIKRUG**—224 E. 68th St. (288-7741), Fri. and Sat. 1–6. "Rated X," with photographs by Kroll, Lupino, Mapplethorpe, Montanari, others; through 6/27.

**ARNOLD NEWMAN**—Vintage photographs, including portraits of Truman Capote, Piet Mondrian, Marilyn Monroe, Georgia O'Keeffe, Pablo Picasso, Igor Stravinsky, and others; through 5/30. Greenberg, 120 Wooster St. (334-0010).

**RICE**—325 W. 11th St. (366-6660). "Safe Place," with photographs by Gallagher, Rice, Tinglin, Van Riper, West; through 6/15.

**JOSEPH ROCK**—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

**CINDY SHERMAN**—Portraits from the 1980s; through 6/13. Horan, 35 E. 67th St. (517-9410).

**SPANISH INSTITUTE**—684 Park Ave. (628-0420), Mon.–Sat. 11–6. "The Spanish Vision: Contemporary Art Photography, 1970–1990," with works by Aparicio, Fontcuberta, Polo, Torrens, Vargas, others; through 5/30.

**MICHAEL SPANO**—Grids made up of multiple gelatin silver prints depicting photograms of tabloid headlines; 5/21–6/30. Miller, 138 Spring St. (226-1220).

**SWISS INSTITUTE**—35 W. 67th St. (496-1759), daily 2–7, closed Wed. Photographs of American artists by Burckhardt, Isler, Kayser; through 6/30.

**PHILIP TSIARAS**—A survey of photoworks from 1980–90; through 6/12. TriBeCa, 51 Hudson St. (233-5858).

**CHERYL VAN HOOVEN**—Large-scale manipulated color photographs of American scenes, at the Midtown Y, 344 E. 14th St. (674-7200), through 5/31, and Puchong, 36a Third Ave. (982-1811), through 6/3.

**ANDY WARHOL**—Photographs from the 1970s and 1980s, of Mick Jagger, Truman Capote, Liza Minnelli, and others; through 6/13. Pace/MacGill, 32 E. 57th St. (759-7999).

**ZABRISKIE**—724 Fifth Ave. (307-7430). "Multiple Exposure: The Group Portrait in Photography," with works by Arbus, Barney, Erwitt, Namuth, Penn, Winogrand, others; 5/20–6/27.

# MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 9/30: "Robert Kushner's Changing 'Seasons.' " Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Aquisitions, Part I, Glass and Wood."

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus." Through 1/17/93: "Global Warming: Understanding the Forecast."

**AMERICAN MUSEUM OF THE MOVING IMAGE**—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

**BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-

6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

**DIA CENTER FOR THE ARTS**—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. 5/21–8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St. (423-3500). Closed for restoration; will re-open 6/28.

**JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY**—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." Through 7/12: "Andrea Mantegna." 5/21–7/12: "Korean Ceramics from the Ataka Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

**MUSEUM OF AMERICAN FOLK ART**—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "New York Beauties: Quilts from the Empire State."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer." Through 6/2: "Projects: Matthew McCaslin." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 6/30: "Projects: Felix Gonzalez-Torres."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York." Through 8/2: "Carrie Stettheimer's New York."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 6/28: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context." Through 7/12: "Forever Wild: The Adirondack Experience."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue.*" Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints."

**NOGUCHI MUSEUM**—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

**P.S. 1 MUSEUM**—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

**QUEENS MUSEUM OF ART**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/14: "Sergei Bugaev 'Afrika'." Through 6/14: "Robin Stanaway."

**ABIGAIL ADAMS SMITH MUSEUM**—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 6/21: "Joan Mitchell: Pastel." Through 7/12: "Richard Prince." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." Through 7/2: "Gary Simmons: The Garden of Hate." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 5/20–7/10: "The Power of the City/The City of Power."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 5/21 at 10 a.m. and 2: "Important Old Master Paintings." On view from 5/16.

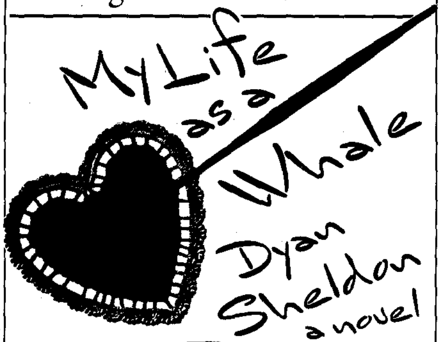
**CHRISTIE'S EAST**—219 E. 67th St. (606-0400). 5/26 at 1: "19th-Century European Paintings, Drawings, and Watercolors." On view from 5/23.

**DOYLE**—175 E. 87th St. (427-2730). 5/20 at 10 a.m.: "Important 17th & 18th-Century English & Continental Furniture and Decorations." On view from 5/16.

**PHILLIPS**—406 E. 79th St. (570-4830). 5/21 at 2: "The Pauline Korey Collection of Fans and Other Properties." On view from 5/19.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 5/20 at 10:15 a.m.: "Latin American Art." On view from 5/16. 5/20 at 2 and 5/21 at 11 a.m.: "Patino Collection." On view from 5/16. 5/21 at 2: "Fine French Furniture." On view from 5/16. 5/22 at 10:15 a.m. and 2: "Old Master Paintings." On view from 5/16. 5/26 at 10:15 a.m. and 2: "European Works of Art." On view from 5/22.

SWM: Ordinary, average, nothing special. In a sea of hungry women, a guy like me could get eaten alive.



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# RESTAURANT DIRECTORY

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## KEY TO ABBREVIATIONS

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| **(I)** | **Inexpensive—Mostly $15 and under*** |
| **(M)** | **Moderate—Mostly $15-$35*** |
| **(E)** | **Expensive—Mostly $35 and over*** |
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **TM** | **Transmedia** |
| **V** | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St.** (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

**AMICI MIEI—475 W. Broadway, at Houston St.** (533-1933/1850). Casual. Italian. Spcls: warm carpaccio *with fontina and speck, black linguini, red snapper* sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

**ANGELO—146 Mulberry St.** (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

**ARQUA—281 Church St., at White St.** (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

**BOULEY—165 Duane St., bet. Hudson and Greenwich Sts.** (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CAPSOUTO FRERES—451 Washington St.** (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. *to midnight.* **(M)** **AE, CB, DC, MC, V.**

**GREENE STREET—101 Greene St., bet. Prince and Spring Sts.** (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with egg*plant provençal.* Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

**GROTTA AZZURRA—387 Broome St., at Mulberry St.** (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

**HUDSON RIVER CLUB—4 World Financial Center** (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

**JEREMY'S ALE HOUSE—254 Front St., at Dover St.** (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse** (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**MONTRACHET—239 W. Broadway, off White St.** (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

**ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St.** (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SOHO KITCHEN AND BAR—103 Greene St.** (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 *a.m.*–11, Thu.–Sat. *to midnight,* Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

**WINDOWS ON THE WORLD—1 World Trade Center** (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. *noon–3. Jazz and dancing nightly.* Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**ZOE—90 Prince St., at Broadway and Mercer St.** (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with *roasted shallots and tomato broth under a horseradish* crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

### *South Street Seaport*

**CAFE FLEDERMAUS—1 Seaport Plaza** (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

**FULTON STREET CAFE—11 Fulton St.** (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, *Manhattan chowder, mixed fried fish,* seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

**GIANNI'S—15 Fulton St.** (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.*m.* Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

**GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building** (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

**HARBOUR LIGHTS—Pier 17, 3rd floor** (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

**JADE SEA—Pier 17, 2nd floor** (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

**LIBERTY CAFE—Pier 17, 3rd floor** (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, *Maine lobster,* woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

**MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor** (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

**ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg.** (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's *fisherman's stew,* steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

**SGARLATO'S CAFE—Pier 17, Promenade Level.** (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

**SPIRIT OF NEW YORK—Pier 9, South St. at Wall St.** (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

## *Greenwich Village*

**AFGHAN VILLAGE—5 St. Mark's Pl.** (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

**BOXERS—190 W. 4th St.** (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

**CARIBE—117 Perry St., at Greenwich St.** (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

**CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts.** (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

**EL COYOTE—774 Broadway, bet. 9th–10th Sts.** (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

**GAYLORD—87 First Ave., bet. 5th–6th Sts.** (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, TM, V.**

**GOTHAM BAR & GRILL—12 E. 12th St.** (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

**IL MULINO—84 W. 3rd St.** (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

**JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts.** (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

**MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave.** (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

**MITALI—296 Bleecker St., at Seventh Ave. So.,** (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

**MONTE'S—97 Macdougal St.** (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

**PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts.** (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

**PROVENCE—38 MacDougal St., at Prince St.** (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

**ROSE CAFE—24 Fifth Ave., at 9th St.** (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.** (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

**SIRACUSA—65 Fourth Ave.** (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

## *14th–42nd Streets, East Side*

**CAFE IGUANA—235 Park Ave. So., at 19th St.** (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–4 a.m., Sat.–Sun. noon–4 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

**CANASTEL'S—229 Park Ave. So., at 19th St.** (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

**EXTRA! EXTRA!—767 Second Ave., at 41st St.** (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

**HAROLD'S—150 E. 34th St. in the Dumont Plaza** (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

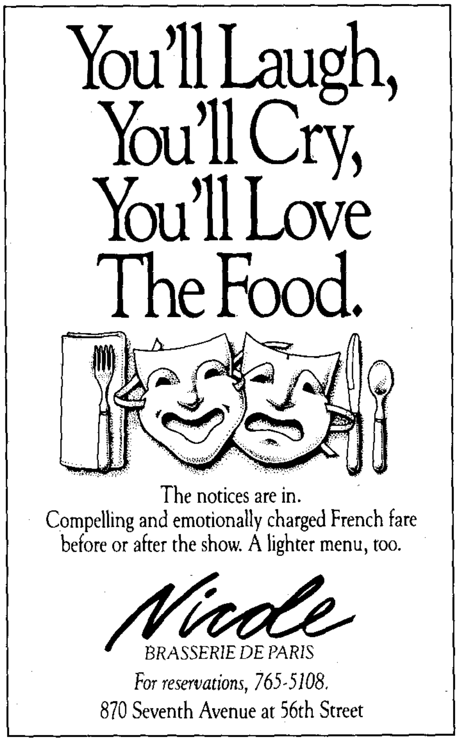
**HSF—578 Second Ave., at 32nd St.** (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

**LA COLOMBE D'OR—134 E. 26th St.** (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

**LES HALLES—411 Park Ave. South, bet. 28th–29th Sts.** (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

**MESA DE ESPANA—45 E. 28th St.** (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

**MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts.** (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**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# RESTAURANTS

**MUMBLES—603 Second Ave., at 33rd St.** (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

**NICOLA PAONE—207 E. 34th St.** (889-3239). Jacket required. Italian. Spcls: *camicia da notte, tritone, concertino,* seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

**OYSTER BAR & RESTAURANT—Grand Central Terminal** (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts.** (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

**ROSSINI'S—108 E. 38th St.** (683-0135). Casual. Northern Italian. Spcl: *hot antipasto, chicken primavera.* Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

**SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill** (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

**STRINGFELLOWS—35 E. 21st St.,** (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

**TINA'S—249 Park Ave. South, at 20th St.** (477-1761). Casual. Chinese. Spcls: *lemon chicken, temple duck,* General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

**UNION SQUARE CAFE—21 E. 16th St.** (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated *chicken breast with eastern spices and cracked wheat,* lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

**VILLA BERULIA—107 E. 34th St.** (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**WATER CLUB—500 E. 30th St.** (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

## *14th–42nd Streets, West Side*

**BARRYMORE'S HIDEAWAY—32 W. 37th St.** (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CELLAR GRILL—131 W. 34th St., in Macy's lower level** (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

**FIASCO—358 W. 23rd St.** (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

**LOLA—30 W. 22nd St.** (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

**PASTA POT—160 Eighth Ave., at 18th St.** (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

**PERIYALI—35 W. 20th St.** (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

**PRIX FIXE—18 W. 18th St.** (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

**TULLIO—46 W. 22nd St.** (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

**WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River** (929-7090; -8540). Jacket required. American/-Continental. Spcls: *fisherman salad, veal baton rouge,* loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

## *43rd–56th Streets, East Side*

**ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., *in the Citicorp Bldg.*** (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

**AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt** (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental** (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

**BRASSERIE—100 E. 53rd St.** (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

**CHRIST CELLA—160 E. 46th St.** (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V**

**COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts.** (888-2122). Casual. American-seafood. Spcls: 1½-lb. lobster, *Alaskan steamed or boiled crab legs,* 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more.

Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

**CUCINA & CO.—200 Park Ave., in the Pan Am Building** (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.** (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel** (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

**FOUR SEASONS—99 E. 52nd St.** (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.** (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**IL MENESTRELLO—14 E. 52nd St.** (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

**LA COTE BASQUE—5 E. 55th St.** (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAFAYETTE—65 E. 56th St.** (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; leg of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

**LELLO RISTORANTE—65 E. 54th St.** (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

**LE PERIGORD—405 E. 52nd St.** (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LUTECE—249 E. 50th St.** (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

**PALM—837 Second Ave., at 45th St.** (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts.** (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

**THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place** (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

**RYAN MCFADDEN—800 Second Ave., at 42nd St.** (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**SCARLATTI—34 E. 52nd St.** (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

**SCOOP—210 E. 43rd St.** (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

**SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel** (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

**SHINBASHI—280 Park Ave., on 48th St.** (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SMITH & WOLLENSKY—Third Ave. and 49th St.** (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

**TATOU—151 E. 50th St.** (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**TORREMOLINOS—230 E. 51st St.** (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

**TRATTORIA—Pan Am Bldg., at 45th St.** (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**TROPICA—200 Park Ave., in the Pan Am Bldg.** (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts.** (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to

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11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

**ZARELA'S—953 Second Ave., at 50th St.** (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

**ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower.** (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula.** (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

**ALGONQUIN—59 W. 44th St.** (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.** (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**AQUAVIT—13 W. 54th St.** (307-7311). **Atrium:** Formal. *Scandinavian. Spcls: smorgasbord plate, gravlax,* poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: *smorrebrod, Scandinavian 'home cooking.'* L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

**BISTRO 790—790 Seventh Ave., at 51st St., in the Sheraton Manhattan Hotel** (621-8537). Casual. Continental. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4:30. D daily 4:30–11. **(I–M)** **AE, CB, DC, MC, V.**

**CHARLEY O'S—33 W. 48th St.** (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CITE—120 W. 51st St.** (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

**DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor** (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

**DORSET—30 W. 54th St.** (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

**HALCYON—151 W. 54th St., in the Rihga Royal Hotel.** (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

**LA BONNE SOUPE—48 W. 55th St.** (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

**LA CARAVELLE—33 W. 55th St.** (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LA PRIMAVERA—234 W. 48th St.** (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

**LA RIVISTA—313 W. 46th St.** (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

**LARRE—846 Seventh Ave., bet. 54th–55th Sts.**(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LA VERANDA—163 W. 47th St.** (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

**LE MAX—147 W. 43rd St.** (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

**LE PATIO—119 W. 56th St., in the Parker Meridien** (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

**MAMMA LEONE'S—261 W. 44th St.** (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

**MARRIOTT MARQUIS—1535 Broadway, at 45th St.** (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**MAURICE—119 W. 56th St., in the Parker Meridien** (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

**NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St.** (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

**PALIO—151 W. 51st St.** 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PATSY'S—236 W. 56th St.** (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

**PIERRE AU TUNNEL—250 W. 47th St.** (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

**RAINBOW ROOM—GE Building, 30 Rockefeller Pl.** (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: *trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese.* Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

**RENE PUJOL—321 W. 51st St.** (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. *noon*–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

**RESTAURANT RAPHAEL—33 W. 54th St.** (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

**SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel.** (977-4000). Casual. American. *Spcls: Samplings salad, chili crusted calamari.* Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.** (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts.** (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

**SYMPHONY CAFE—950 Eighth Ave., at 56th St.** (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor** (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts.** (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled *pinci* pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Anti-**

**pasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

**'21' CLUB—21 W. 52nd St.** (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**VICTOR'S CAFE 52—236 W. 52nd St.** (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

**WARWICK HOTEL—54th St. and Sixth Ave.,** (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M)** **Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

## *57th–60th Streets*

**ARIZONA 206—206 E. 60th St.** (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

**CAFE BOTANICA—160 Central Park South, in the Essex House Hotel** (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

**FELIDIA—243 E. 58th St.** (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

**GIAN MARINO ON THE PARK—150 Central Park South** (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

**THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton** (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

**LE BAR BAT—311 W. 57th St.** (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's** (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

**LES CELEBRITES—160 Central Park South, in the Essex House Hotel** (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.** (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

**PAPER MOON MILANO—39 E. 58th St.** (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PETROSSIAN—182 W. 58th St.** (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. and 59th St.** (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.** (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

**RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel** (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.** (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

**SAN DOMENICO—240 Central Park South.** (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

**SANDRO'S—420 E. 59th St.** (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

**SERENDIPITY 3—225 East 60th St.**(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

**TRE SCALINI—230 E. 58th St.** (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

**WOLF'S—101 W. 57th St.** (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

**ZONA ROSA—211 E. 59th St.** (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **142 W. 44th St.** (354-4444). **(I-M)** **AE, CB, DC, MC, TM, V.**

## *Above 60th Street, East Side*

**BORDER CAFE USA—244 E. 79th St.** (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, TM, V.**

**CAFE CROCODILE—354 E. 74th St.** (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

**CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts.** (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

**CAFE PIERRE—The Pierre, 2 E. 61st St.** (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.** (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

**CALCUTTA—1708 Second Ave., bet. 88th–89th Sts.** (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

**CARLYLE HOTEL—76th St. and Madison Ave.** (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

**ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts.** (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

**EMILY'S—1325 Fifth Ave., at 111th St.** (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, chicken and waffles. Res. sug. Open for B, L and D Mon.–Thu. 7:30 a.m.–11, Fri.–Sat. 8 a.m.–1 a.m., Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. Jazz Fri.–Sat. **(I-M)** **AE, CB, DC, MC, V.**

**FIRST WOK—1384 First Ave., at 74th St.** (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I-M)** **AE.**

**FOUR WINDS—135 E. 62nd St.** (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

**IL VALLETTO—133 E. 61st St.**(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts.** (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

**JOHN CLANCY'S EAST—206 E. 63rd St.** (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

**LE CIRQUE—58 E. 65th St.** (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

**LE REGENCE—37 E. 64th St., in the Plaza Athenée** (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

**LETIZIA—1352 First Ave., bet. 72nd–73rd Sts.** (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

**L'OMNIBUS DE MAXIM'S—21 E. 61st St.** (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Tea Mon.–Sat. 3–6. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

**MAMBO GRILL—174 E. 82nd St.** (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, V.**

**MARK'S—25 E. 77th St., in the Mark Hotel** (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

**MAXIM'S—680 Madison Ave., at 61st St.** (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

**MIMOSA—1354 First Ave., bet. 72nd–73rd Sts.** (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

**MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St.** (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

**MUMBLES—1491 Second Ave., at 78th St.** (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

**PARK AVENUE CAFE—63rd St. at Park Ave.** (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

**PARMA—1404 Third Ave., at 80th St.** (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

**PETALUMA—1356 First Ave., at 73rd St.** (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

**PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts.** (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE POLO—840 Madison Ave., at 69th St.** (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

**THE POST HOUSE—28 E. 63rd St.** (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**SESUMI—222 E. 86th St.** (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

**THE STANHOPE—995 Fifth Ave., at 81st St.** (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

**VINSANTO—1619 Second Ave., at 84th St.** (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

**VOULEZ-VOUS—1462 First Ave., at 76th St.** (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

## *Above 60th Street, West Side*

**CAFE DES ARTISTES—1 W. 67th St.** (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

**CAFE LUXEMBOURG—200 W. 70th St.** (873-7411). Casual. American/French. Spcls: country salad, braised snails, sauteed sea scallops, roasted filet mignon. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

**CARMINE'S—2450 Broadway, bet. 90th–91st Sts.** (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel** (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

**COPELAND'S—547 W. 145th St.** (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

**EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel** (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

**FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts.** (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

**RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts.** (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

**SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts.** (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

**TAVERN ON THE GREEN—Central Park at 67th St.** (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

**THE TERRACE—400 W. 119th St.** (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

## BROOKLYN

**MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St.** (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

**THE RIVER CAFE—1 Water St.** (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

## QUEENS

**RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights** (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I)**. **AE, DC, TM, V.**

**VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows** (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

**WATER'S EDGE—44th Drive at the East River** (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

# MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall,** Seventh Ave. at 57th St. (247-7800).

**City Center,** 131 W. 55th St. (581-7907).

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800).

**Lincoln Center:** 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

**Madison Square Garden and The Paramount,** Seventh Ave. at 33rd St. (465-6741).

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949).

**92nd St. Y,** on Lexington Ave. (996-1100).

**Radio City Music Hall,** Sixth Ave. and 50th St. (247-4777).

**Symphony Space,** Broadway at 95th St. (864-5400).

**Town Hall,** 123 W. 43rd St. (840-2824).

## CONCERTS

### *Bryant Park Ticket Booth*

**HALF-PRICE TICKETS** for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., cast of Sixth Ave. (382-2323).

### *Wednesday, May 20*

**CAROLYN SEBRON,** mezzo-soprano; with pianist Eliza Garth. French and Spanish songs, including works by Duparc, Debussy, Rudolf Escher, de Falla, Granados, Fernando Obrados. Weill Recital Hall at 8. $10.

**"MUSIC OF PETER SCHICKELE"**—Mezzo-soprano Mary Ann Hart, the Lark Quartet, and others perform Schickele's *Three Songs for a Wedding:* Octet; "What Did You Do at Jeffey's House?"; String Quartet No. 2, "In Memoriam." Merkin Concert Hall at 8. $14.

**SANTIAGO RODRIGUEZ,** pianist. All-Rachmaninov program: Six *Etudes-Tableaux;* Six *Moments Musicaux;* Nine *Etudes-Tableaux.* 92nd St. Y at 8. $12.50.

**GREENWICH VILLAGE SINGERS,** Mark Mangini conductor. Bruckner's Mass in E Minor. Also, works by Barber, Brahms, Vaughan Williams. St. Joseph's Church, Sixth Ave. and Washington Place (387-8048), at 8. $12.

**MANNES COLLEGE WOODWIND QUINTET**—Works by Franz Danzi, Jacque Ibert, Bach, Anton Reicha, Malcolm Arnold. Bryant Park, Sixth Ave. and 42nd St., at 5:30. Free.

**MIRANDA CUCKSON,** violinist/**AKIRA EGUCHI,** pianist. Works by Debussy, Szymanowski, Wieniawski, Kreisler. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

**ROBERT FRIPP,** art rocker; with the California Guitar Trio. World Financial Center Winter Garden, West St. between Liberty and Vesey Sts., at 7:30. Free.

### *Thursday, May 21*

**NEW YORK PHILHARMONIC,** Kust Masur conductor; with assistant conductor Samuel Wong, soprano Yvonne Kenny, tenor Jerry Hadley, baritone David Wilson-Johnson; the New York Choral Artists, Joseph Flummerfelt director; and the American Boychoir, James Litton director. Britten's *War Requiem.* Avery Fisher Hall at 8. $10–$50.

**NEW MUSIC ORCHESTRAL RPOJECT,** Jorge Mester conductor; featuring violinist Victor Schutz. Jeffrey Cotton's *City Music: Berlin;* Leonardo Balada's Violin Concerto; Edward Knight's *Of Perpetual Space;* Daniel Breedon's Four Etudes. Carnegie Hall at 8. $3–$20. Free symposium with Martin Bookspan following the performance.

**"SYLVAN SOUNDS"**—The Sylvan Winds performs Mozart's Serenade No. 11 in E-flat, K. 375; an arrangement for ten winds of Mendelssohn's String Octet in E-flat; Scott Eyerly's *Birch Music for Wind Music.* Weill Recital Hall at 8. $15.

**JUILLIARD ORCHESTRA,** Otto-Werner Mueller conductor. Weber's Overture to *Oberon;* Beethoven's Concerto No. 3 in C Minor, Op. 37; Rimsky-Korsakov's *Sheherazade.* Alice Tully Hall at 8. Free; tickets required.

**SCOTT BRUBAKER,** French-hornist/**RON LEVY,** pianist. Brahms's Sonata in E-flat; plus, works by Dukas, Bach, Nelhybel. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

**BARGEMUSIC**—Violinist Ik-Hwan Bae, pianist Randall Hodgkinson, cellist Ronald Thomas. Debussy's Piano Trio in G; Beethoven's Symphony No. 2 in D arranged for Piano Trio by the composer; Schubert's Piano Trio in E-flat, D. 929. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

### *Friday, May 22*

**NEW YORK PHILHARMONIC**—See 5/21.

**JEANNE STARK-IOCHMANS,** pianist. Bach's *Capriccio on the Departure of His Beloved Brother;* Lou Harrison's Sonata No. 3; Schumann's Sonata No. 2 in G Minor, Op. 22; Mozart's Fantasy in C Minor, K. 475; Beethoven's Sonata No. 28 in A, Op. 101. Alice Tully Hall at 8. $15–$20.

**MARIMBA AND PERCUSSION CONCERT**—Percussionists Hiroyoshi Kita, Gary Shall, marimba player Mutsuko Taneya perform works for timpani and piano, and works for percussion ensemble. Also, works by Weill Recital Hall at 8. $12.

**"MUSIC OF MADAGASCAR"**—Featuring the electric-roots band, Rossy; sodina (Malagasy flute) virtuoso Kakoto Frah; with guitarist Henry Kaiser. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

**RONALD CROSS,** harpsichordist. Froberger's Canzon No. 6; *Tombeau sur la Mort de M. Blancrocher;* Bach's Prelude and Fugue No. 18 in G-sharp; Partita No. 5 in G; Daniel Pinkham's *Lessons for Harpsichord.* Old John Methodist Church, 44 John St., between Broadway and Nassau St. (269-0014), at 12:15. Donation requested.

### *Saturday, May 23*

**NEW YORK PHILHARMONIC**—See 5/21.

**VERONICA TYLER,** soprano; with pianist Margaret Singer. Arias from operas by Mozart, Cilea, Charpentier, Puccini, Verdi, Gershwin/Tyler, Menotti. Alice Tully Hall at 8. $15–25.

**SEUNG PIL CHEONG,** baritone. Songs by Respighi, Schumann, Chausson, Ives; plus, a selection of Korean songs. Weill Recital Hall at 8:30. $15.

**NOEL LIN,** pianist. Beethoven's Sonata No. 21 in C, Op. 53, "Waldstein"; Chopin's Sonata No. 3 in B Minor, Op. 58; Dutilleux's *Choral et Variations;* Poulenc's Eight Nocturnes. Merkin Concert Hall at 8. $12.

**JUILLIARD PRE-COLLEGE DIVISION**—At 6: The Pre-College Choruses, Rebecca Scott conducting, performs works by Berio, Vivaldi, Handel, others. At 8: The Pre-College Symphony, Miguel Harth-Bedoya conducting, performs Beethoven's Symphony No. 5 in C Minor, Op. 67; Rossini's Overture to *Il Barbiere di Siviglia;* Schumann's Concerto in A Minor for Cello and Orchestra, Op. 129; premieres of works by student composers: Philip Kim's *Second Essay;* Jung-Kuang Lin's *The Black Wedding.* Juilliard Theater, 155 W. 65th St. (769-7406). Both concerts are free.

### *Sunday, May 24*

**SETON HALL UNIVERSITY CHAMBER ORCHESTRA,** John Rutter conductor; featuring sopranos Erin Windle, Andrea Adkins. Rutter's *Requiem; Magnificat.* Carnegie Hall at 8. $19–$35. Prelude performance at 7 featuring the University Singers of the University of Minnesota at Duluth; free for ticketholders.

**NEW YORK YOUTH SYMPHONY,** Samuel Wong conductor; with assistant conductor Anthony Aibel, violinist Jessica Guideri. Michael Ruszczynski's *(Midnight) Scherzo* (premiere); Bruch's Concerto No. 1 for Violin and Orchestra; Brahms's Symphony No. 2. Carnegie Hall at 3. Free; tickets required.

**"THE ART OF THE SPIRITUAL"**—Featuring soprano Susheel Bibbs, mezzo-soprano Elvira Green, tenor Kenn Hicks, baritone Autris Paige, pianists Wayne Sanders, William Duncan Allen; with conductor William Warfield, and the Boricua College Chorus. Arrangements by Roland Hayes, Hall Johnson, J. Rosamond Johnson, H.T. Burleigh, Edward Boatner, William Grant Still, William Dawson, and H. Nathaniel Dett. Alice Tully Hall at 8. $15–$20.

**TRADITIONAL KOREAN MUSIC**—Weill Recital Hall at 8:30. $12.

**PIANO STUDENTS OF IO-FEN CHIEN AND PATSY CHEN**—The students, ages 6–18, perform works of Bach, Kabalevsky, Clementi, Haydn, Schumann, Mozart, Chopin, Schubert, Beethoven, Mendelssohn, Shui-Long Ma, others. Weill Recital Hall at 2. $15.

**IDITH MESHULAM,** pianist. Beethoven's Sonata, Op. 110; Schubert's Fantasy Sonata, "Wanderer"; Chopin's Piano Sonata No. 3 in B Minor; Shidlovsky's Toccata. Merkin Concert Hall at 8. $8.

**CHINESE MUSIC ENSEMBLE,** Teng Yu-chiung conductor; with guest conductor Yao Hsueh-Yen. Contemporary and classical Chinese works, played on traditional Chinese instruments. Merkin Concert Hall at 3. $12.

**JUILLIARD PRE-COLLEGE DIVISION**—At 1: the Juilliard Pre-College Chamber Orchestra, Eugene Becker conducting, performs Giovanni Viotti's Concerto for Viola and Orchestra in A Minor, No. 22; Haydn's Symphony No. 101 in D, "Clock." At 8: the Pre-College Orchestra performs Copland's *Fanfare for the Common Man;* Beethoven's Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73, "Emperor"; Tchaikovsky's Symphony No. 5 in E Minor, Op. 64. Also, two premieres by student composers: Justine Chen's *Three Skits;* Sean Torre's *Blow Out.* Juilliard Theater, 155 W. 65th St. (769-7406). Free; tickets required.

**NEW YORK SYMPHONIC ARTS ENSEMBLE,** Gregory Buchalter conductor; featuring soprano Kaaren Erickson, pianist Dimitri Rachmanov. Bach/Elgar's Fantasy and Fugue in C; Mozart's "C'hio Ni Scordi di Te"; Saint-Saens's Piano Concerto No. 5, "The Egyptian"; Prokofiev's Symphony No. 7. Julia Richman High School, 317 E. 67th St., between First and Second Aves. (841-6081), at 3. Free.

**HAROLD SHOWMAN,** organist. St. Thomas Church, One W. 53rd St. (757-7013), at 5:15. Free.

**BARGEMUSIC**—See 5/21. Today at 4. $18.

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# MUSIC & DANCE

**CHOIRS OF QUEEN OF ALL SAINTS CHURCH AND SAINT AUGUSTINE'S CHURCH**—Premiere of David Adam Smith's Psalm 111 for Mezzo-Soprano, Choir, and Organ; Randall Thomson's *Alleluia;* three spirituals. Also, works by Elgar, Friedell, Ippolitof-Ivanof. Queen of All Saints Church, Vanderbilt Ave. and Lafayette St., Brooklyn (212-865-3596), at 4. Free.

### *Monday, May 25*

**NEW YORK PHILHARMONIC**—See 5/21. Tonight at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. Free.

**COUNT BASIE ORCHESTRA**—Works by Frank Foster, Neal Hefti, Ernie Wilkins, Melton Mustafa. Carnegie Hall at 7. $19-$35.

### *Tuesday, May 26*

**LOU REED**—Radio City Music Hall at 8. $25.

**CHI-FUN LEE,** pianist. Works by Franck, Chopin, Prokofiev. Weill Recital Hall at 8. $12.

**INTERSCHOOL ORCHESTRAS OF NEW YORK,** Jonathan Strasser conductor; with guest conductor Dino Anagnost, mezzo-soprano Ariel Bybee, soprano Susan Owen. Verdi's Overture to *Luisa Miller;* Vivaldi's Concerto No. 10 for Four Violins in B Minor, Op. 3; Paganini's Concerto for Violin in D, Op. 6; Menotti's Concerto in F for Piano and Orchestra. Also, excerpts from Verdi's *La Forza del Destino;* Mascagni's *Cavalleria Rusticana;* Puccini's *Madame Butterfly;* Respighi's *I Pini di Roma.* Alice Tully Hall at 8. Benefit for the Interschool Orchestras; $20 and up.

**VINEYARDMUSICKE**—The chamber-music ensemble performs Jose Mauricia Nunes Garcia's *Two Symphonies;* Luis Alvares Pinto's *Te Deum;* excerpts from Juan Navarro's *Missa de Santa Cecilia;* Sigismudo Ritter Von Neukomm's "Erat Jesus" from *David.* Vineyard Theatre, 108 E. 15th St. (353-3874), at 8. $15.

**ST. GEORGE'S CHORAL SOCIETY,** Kenneth Drake conductor. Sacred works by Byrd, Sowerby, Scarlatti; a selection of madrigals by Purcell, Morley, Gibbons, and Marenzio; secular songs by Carter, Dvorak, Gershwin. St. George's Episcopal Church, 209 E. 19th St. (460-0940), at 8. $10.

**ST. LUKE'S CHAMBER ENSEMBLE**—Works by Mozart, Beethoven, Haydn. Bryant Park, Sixth Ave. and 42nd St., at 12:30. Free.

**GOODMAN CHAMBER CHOIR**—Works by contemporary American composers. Federal Hall National Monument, Wall and Nassau Sts. at 12:30. Free.

**ACCORD SIXTEEN,** cello quartet. Works by Bartok, Brahms, Calabro, Tansman, Gershwin, Bach. Old First Reformed Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (622-5604), at 8. $10.

## OPERA

### *Amato Opera*

**AMATO OPERA THEATRE**—Through 5/24. Tickets: $15. 5/23 at 7:30; 5/24 at 2:30: Mozart's *The Magic Flute.* Bowery and Second St. (228-8200).

### *Other*

**SINGERS' THEATRE OF NEW YORK**—Mira Spektor's *The Passion of Lizzie Borden; Lady of the Castle,* based on a play by Lea Goldberg. Theater of the Open Eye, 270 W. 89th St. (362-2277). 5/20, 5/21 at 8. $10.

**BROOKLYN LYRIC OPERA**—Strauss's *Die Fledermaus.* Hirsch Hall, Temple Ansche Chesed, 251 W. 100th St. (718-837-1176). 5/23 at 8:30; 5/24 at 3. $15.

## DANCE

### *New York City Ballet*

**NEW YORK STATE THEATER**—Through 6/28. Tickets: $8-$58. 5/20 at 8: Robbins's *Interplay;* Martins's *A Musical Offering;* Balanchine's *Symphony in C.* 5/21 at 8: Balanchine's *Apollo; Divertimento No. 15;* Robbins's *Glass Pieces.* 5/22 at 8: Balanchine's *Serenade;* Martins's *The Chairman Dances; Interplay;* Balanchine's *Symphony in Three Movements.* 5/23 at 2: *Apollo;* Martins's *Ash;* Sean Lavery's *Romeo and Juliet;* Balanchine's *The Four Temperaments.* 5/23 at 8: *Divertimento No. 15; A Musical Offering; Symphony in Three Movements.* 5/24 at 1: *Serenade; Ash; Romeo and Juliet; Symhony in C;* 5/24 at 7: Robbins's *Goldberg Variations; Glass Pieces.*

### *American Ballet Theatre*

**METROPOLITAN OPERA HOUSE**—Through 6/20. Tickets: $16-$65. 5/20 at 2, 8; 5/21, 5/22 at 8; 5/23 at 2, 8; 5/25 at 8: Arthur Saint-Leon's *Coppelia,* with choreography by Enrique Martinez. 5/26 at 8: Act II of *Swan Lake;* premiere of Mats Ek's *Grass;* Act III of *Raymonda.*

### *Iso Dance*

**JOYCE THEATER**—5/26-5/31. Tickets: $23. 5/26 at 8: N.Y. premiere of Jamey Hampton/Ashley Roland's *Slow Fade to Roger;* Daniel Ezralow's *Trazom!;* Roland's *Madame Morphose;* Hampton/Ezralow's *Woomen; Night Thoughts,* a collaboration between Ezralow, Hampton, Roland, Morleigh Steinberg.

### *Dancers and Friends: an evening of solos and duets*

**JOYCE THEATER**—5/22 at 7:30. $250; $350 include post-performance reception with the artists. A benefit for Friends in Deed, featuring Mikhail Baryshnikov, Paul Taylor, Lar Lubovitch; plus, dancer/choreographers performing works of their own creation, including David Parsons, Moses Pendleton, Daniel Ezralow, Chris Gillis, Margie Gillis, Elisa Monte, Peter Pucci, Cynthia Quinn.

### *Other*

**AMERICAN TAP DANCE ORCHESTRA**—5/24 at 1, 3: Kids' Tap Jam. Woodpeckers Tap Dance Center, 170 Mercer St. (979-6005); $5. 5/24 at 7:30: Tap Extravaganza II, with guests the Copasetics, the Original Hoofers, and the Panama Francis Trio. Town Hall; $15-$30.

**CADENCE**— Mary Cochran's new work to Shostakovich's String Quartet No. 7; Sara Hook's *Our Turn to Swallow;* Sandra Stone's *Chaya;* Karla Wolfangle's *Pollack Dances.* Merce Cunningham Studio, Bethune and Washington Sts. (924-0077). 5/21-5/23 at 9. $10.

**"FULL CIRCLE"**—Dances by Gina Gibney for the benefit of Women in Need. Joyce Theater. 5/19, 5/20 at 8. $100; $250 includes pre-performance party at Barneys. Call 880-8151 for tickets.

**JOANNA MENDL SHAW**—Eight dancers perform in Shaw's *Rules/Chaos.* Dance Theater Workshop, 219 W. 19th St. (924-0077). 5/26 at 8. $12.

**KEITH GLASSMAN**—The choreographer presents *Backfield.* Central Park, Northeast of 86th St. and Central Park West (255-7968). 5/26 at 6. Free.

**MARK TAYLOR AND FRIENDS/DANCE ALLOY**—Taylor's *Swan Lake,* Act II; *Curveballs; Mortal Drift.* St. Mark's Church, Second Ave. and 10th St. (529-2318). 5/21-5/24 at 8:30. $10.

**MARY BRUCE BLACKBURN AND AMERICAN DANCE ENSEMBLE**—Blackburn's *This Tiny Trio; Discontented Hue; Hypermart; Rock With Me; Munuktoa Teya.* Pace Downtown Theater, Spruce St., btwn. Park Row and Gold St. (567-6858). 5/21, 22 at 8; 5/23 at 3. $12.

**"FLOWERS FROM THE VOLCANO"**—Roberta Flack, Raul Julia, Carmen de Lavallade, and Maya Angelou host a benefit for NEST (New El Salvador Today). Featuring performances by choreographer-dancer Cecilia Marta with singer Roberta Flack, the Jacque D'Amboise National Dance Institute, ballerina Cynthia Gregory, Don Bellamy and Nasha Thomas from the Alvin Ailey American Dance Theater, Terese Capucilli and Donald Foreman from the Martha Graham Dance Company, others. Opera House, Brooklyn Academy of Music (212-260-0759). 5/20 at 8. $15-$50; $125-$500 includes post-performance reception with the artists.

## PERFORMANCE

**KITCHEN**—512 W. 19th St. (255-5793). Stephen Petronio Company performs *Half Wrong Plus Laytext; Middlesex Gorge.* 5/20-5/24 at 8:30. $15.

**P.S. 122**—150 First Ave. (477-5288). Hot Peaches in *Christopher Street Columbus.* 5/21-5/24 at 8. $12.

# OTHER EVENTS

COMPILED BY GIA KOURLAS

**FAIRS, FESTIVALS, AND SHOWS**—Memorial Day marks the **Sixth Annual Turtle Bay Fair** on 5/25 from 11 a.m. to 6. Along Second Ave. from 42nd to 53rd Sts. Free (684-4077). . . .**The Broadway Festival** in Astoria, is on 5/25 (rain date 6/21) on Broadway from Crescent to Steinway Sts. From 10 a.m. to 7. Free (989-6077). . . .**The Greenwich Village Memorial Weekend Fest,** which benefits Act-Up, is 5/24 (rain date 5/30) from 10 a.m. to 7. On Waverly Pl. from Broadway to University Pl. Free (989-6077). . . .**The Washington Square Outdoor Art Exhibit** is 5/23–25 and 5/30–31 along the following sidewalks of Greenwich Village: on University Pl. from 13th St. to Waverly Pl.; on Washington Sq. East to 3rd St.; on LaGuardia Pl. to Houston St.; and on Fifth Ave. from 8th to 10th Sts. From noon to sundown and free (982-6255). . . .**The Coalition for a Livable West Side** celebrates Memorial Day with its **Fifth Annual Spring Festival** on 5/23 (rain or shine) from 11 a.m. to 6. On Broadway from 72nd to 86th Sts. Free (764-6330). . . .**The Tenth Annual Czechoslovak Festival** is 5/24–25 (rain or shine) and begins at noon. At the Bohemian Hall Park, 29-19 24th Ave. in Astoria. $6 (718-274-4925). . . .**The New York Armory Antiques Show,** the last of the season, is 5/20–24 at the Seventh Regiment Armory, Park Ave. and 67th St. Hours: Wed., 4–9; Thur.–Sat., noon–9; and Sun., noon–6. $8 (472-1180). . . .**National Tap Dance Day** is 5/24 at Town Hall, 123 W. 43rd St., at 7:30. $15–$30; call for more information (597-4613). . . .**The Staten Island Saturday Fair** continues its year-round **Fun Festival** from 10 a.m. to dusk. At the ferry entrance, along the waterfront. Free (718-720-5378).

**BENEFITS**—**The Nuyorican Poets Cafe,** 236 E. 3rd St., hosts a reading to benefit the **Abortion Project Anthology,** a collection of fiction, poetry, and nonfiction all by women writers, slated for release in June 1992. On 5/23 at 10. $8 (505-8183). . . .**Friends in Deed** presents a gala benefit evening, **Dancers and Friends: An Evening of Solos and Duets,** on 5/22 at 7:30 at the Joyce Theatre, 175 Eighth Ave. $250, $350 (861-6445). . . .**The Environmental Action Coalition** holds its annual **Green Star Awards** benefit on 5/21 from 6 to 8. At the Loeb Boathouse in Central Park. $100–$2,500; reserve (677-1601). . . .**The Children's Aid Society** presents its **Young People's Chorus Spring Concert** on 5/21 at 7. At Holy Trinity Church, 316 E. 88th St. Donations accepted (876-9449). . . .**The Second Annual Jam-In for Independence** benefits the **Center for the Independence of the Disabled of New York** on 5/20 at 7. This jazz concert features Grady Tate; at St. Peter's Lutheran Church, Lexington Ave. and 54th St. A pre-concert reception is at 5:30. $40, $65 (674-2300). . . .**WFMU,** the longest running and one of the most renowned free-form radio stations in the country, presents a five-day benefit featuring radio-induced art, music, and performance, 5/26–30. At Germans van Eck Gallery, 420 W. Broadway. Call for further information (533-2913 or 201-659-6324).

**LECTURES, DISCUSSIONS, AND READINGS**—**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents **Ann Lauterbach,** a contributing editor of *Conjunctions* magazine and author of *Clamor,* and **Barbara Guest,** author of *The Blue Stairs* and *Moscow Mansions Seeking Air,* on 5/20 at 8; a reading by high school poets on 5/22 at 10:30; and **Joshua Galef,** whose work has appeared in *Mudfish #6* and *Cover,* and **David Cameron**'s unusual translations of Baudelaire on 5/25 at 8. $5 (674-0910). . . .**The New York Public Library** presents **Let's Talk Art,** a three-part illustrated slide lecture focusing on exhibitions at the Metropolitan Museum of Art. The first is on 5/26 and presents William Harnett's illusionistic paintings. At Donnell Library, 20 W. 53rd St. (free). In the Celeste Bartos Forum, 42nd St. and Fifth Ave, is **James Bieri** lecturing on **Shelley's Childhood: An Infancy Outlasting Manhood** on 5/20 ($5). Both at 6. Call for more information (930-0571). . . .**Pen American Center,** 568 Broadway, offers a panel discussion on **The Killings of Journalists: A Protest Against the Unsolved Murder of Manuel de Dios Unanue** on 5/20 at 7:30. Features Jimmy Breslin, Mary Gordon, and Warren Hoge; Pete Hamill hosts. At the Eisner-Lubin Auditorium, 566 LaGuardia Pl., at Washington Sq. South. Free (334-1660). . . .**The New-York Historical Society,** 170 Central Park W., presents **Are Cities American?** on 5/21 at 6:30. Features Thomas Bender, New York University professor of humanities and history. $7 (873-3400, ext. 246). . . .**The American Museum of Natural History,** Central Park W. at 79th St., presents journalist **Andrew Revkin** speaking on **Global Warming: Understanding the Forecast.** On 5/20 from 7 to 8:30; in the main auditorium. $15 (769-5305). . . .**Whitney Museum of American Art,** 945 Madison Ave., hosts **Stuart B. Ewen,** author and professor at Hunter College, on 5/21 at 6:30. Ewen gives a special gallery talk on **Richard Prince.** Free (570-3633). . . .**Poetry on the Park** presents **David Trinidad** on 5/20 at 9:45. At Sidekicks Cafe, 6031 Broadway, in the Bronx. Free (549-5192). . . .**The New York Library for the Performing Arts,** 40 Lincoln Ctr. Plaza, presents **New York City: Still an Arts Mecca?** on 5/21 from 6:30 to 8. Features panelists Mary Schmidt-Campbell and Samuel Lipman. $5 (870-1761). . . .**The Museum of Television and Radio,** 25 W. 52nd St., presents two seminars: on 5/21, **Peter Arnett: Reporting on the World** ($12) and on 5/26, **Hal Gurnee and the Art of Directing Late Night With David Letterman** ($10). Both start at 6; reserve (307-7171).

## TOURS

**MUNICIPAL ARTS SOCIETY**—**Old Merchant's House.** 5/24 at 6:30, a custom-guided tour by education director, Tally Blumberg, who oversaw the recent renovation. Free (935-3960).

**ADVENTURE ON A SHOESTRING**—5/24 at 1, **Brooklyn Bridge,** a happy birthday tour in honor of the bridge's 109th year. $5; reserve (265-2663).

**GREENWICH VILLAGE**—5/21 at noon, a tour with Joyce Gold. Meet at Washington Sq. Arch. Reserve; $12. . . .5/25 at 9:30, **Ellis Island,** meet at State and Water Sts. Pre-payment required; $18 (242-5762).

**BIG ONION WALKING TOURS**—5/23 at 11 a.m., **Little Italy**. . . .5/23 at 11 a.m., **Ellis Island**. . . .5/23 at 2, **Civil War and Draft Riots**. . . .5/24 at noon, **From Naples to Bialystock to Beijing: A Multi Ethnic Eating Tour**. . . .5/25 at 1, **New York in War and Peace**. $9 adults, $7 students and seniors; reserve (439-1090).

**OSCAR ISRAELOWITZ TOURS**—Trace the history of Jewish immigration to New York City. 5/24, 25 at 10 a.m., **Ellis Island.** Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20. . . .5/24, 25 at 1:30, **Lower East Side.** Meet at Canal and Essex St. $15. (718-951-7072).

**URBAN EXPLORATIONS**—5/21 from 6 to 9, **Spring on the Hudson and Battery Park City,** an introduction to the history and architecture from the World Financial Center to South Cove. . . .5/24 from noon to 3, **Chinatown,** take a look at the architecture and history of this bustling Chinese-American community. . . .5/25 from 1 to 4, **Spring in Central Park,** celebrate spring with a stroll. $15 (718-721-5254).

**THE MURRAY HILL WALK**—Saturdays at 2 through 6/27, meet Alfred Pommer at the northeast corner of East 34th St. and Second Ave. $10 (979-2388).

**GREEN-WOOD CEMETERY TOURS**—5/24 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277).

**TOURS WITH THE 92ND STREET Y**—In town (must reserve ahead; 996-1100): 5/20 from 10 a.m. to 4, **Bicentennial of the New York Stock Exchange,** $16.

**LOWER EAST SIDE TENEMENT MUSEUM TOURS**—Every Sunday at noon, **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .5/24 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors and students $10 (431-0233).

**SIDEWALKS OF NEW YORK**—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 5/24, 31 at 2: **A Writer's Walk Through Greenwich Village;** meet at the Washington Sq. to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .5/24 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world."

**GRAND CENTRAL TERMINAL**—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express., and learn about the station's architecture, history, and future. Free.

**A WALK ON THE RIVERSIDE**—5/23 at 11 a.m., meet at the northeast corner of West 97th St. and Riverside Drive for a walk with "Wildman" Steve Brill. Free (870-3030).

**NEW YORK DOUBLE-DECKER BUS TOURS**—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start on the hour from 10 a.m. to 3, seven days a week. $15, children $10 (967-6008).

**URBAN PARK RANGERS**—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

**SHORE WALKERS**—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 (663-2167).

**LOOK FOR WILD FOODS**—"Wildman" Steve Brill's walks in our town's parks every weekend, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 5/24: Central Park. 5/25: Prospect Park, Brooklyn.

COMPILED BY KATE O'HARA

## SPORTS

**BASEBALL**—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 5/25–26 at 7:40 vs. Cincinnati. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 5/18–20 at 7:30 vs. California Angels. 5/22, 25 at 7:30, 5/23, 24 at 1:30 vs. Milwaukee.

**NOVICE AND INTERMEDIATE TENNIS PROGRAM**—**East River Tennis Club,** 5/15–9/15. Call for details (718-784-0600).

COMPILED BY KATE O'HARA

## SOLUTIONS TO LAST WEEK'S PUZZLES

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# ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

**NATIONAL TAP DANCE DAY—Kids' Tap Jam.** See a demonstration of basic steps and "challenges" and join in; for ages 5–12. 5/24 at 1 and 3. The Woodpeckers Tap Dance Center, 170 Mercer St. (979-6005). $5.

**A NEW BEGINNING: I.S. ONE HUNDRED AND TWO—**A musical comedy about a teen age girl who must go to a new school; for ages 5 and up. 5/21 at 5:30. Merkin Concert Hall, Elaine Kaufman Cultural Center, 129 W. 67th St. (362-8060). $2; adults $5; reserve.

**CHINESE FOLK DANCE COMPANY—**Traditional Chinese dance and music, with silks, fans, and swords; for ages 5 and up. 5/21 and 22 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. off Greenwich St. (618-1980). $7; reserve.

**FAIR—**See jugglers, unicyclists, and mimes from Circus Gymnastics at the **Coaltion for a Livable West Side's Memorial Day Weekend Festival**. 5/23 from 11 a.m. to 6. Performances at noon, 2, and 4 on the children's stage, 75th St. at Broadway. Runs on Broadway from 72nd to 86th Sts. (764-6330).

**A MIDSUMMER NIGHT'S DREAM: THE INTERLUDE—**A light-hearted production by the Seventh Sign Theatre Company, designed to introduce children to Shakespeare; for ages 5 and up. 5/23 at 10:30 a.m. and 2:30. Good Shepard Church, 152 W. 66th St. (666-3955). $6; reserve.

**BEAUTY IS THE BEAST—**A musical in which a young girl learns that ugliness has nothing to do with how one looks; for ages 5–11. Sat. and Sun at 1; through 5/31. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

**BOOKS OF WONDER—Storytelling Sundays.** For ages 3–7. 5/24 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

**AMAZING WORLDS OF WEATHER—**Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

**JACK AND THE BEANSTALK—**Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

**ALFRED THE DRAGON MEETS THE WIZARD—**Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

**THE LITTLEST CLOWN—**A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

**CHILDREN'S MAGIC MATINEE—**Performers Bob McAllister and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

**THE PUPPET PLAYHOUSE—Shadow Puppet Theater of Java.** Performed by master of the Orient Tamara. 5/23 and 24 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

**COMEDY/MAGIC HOUR—**Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

**LITTLE PEOPLE'S THEATRE COMPANY—**Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

**NEW YORK PUBLIC LIBRARY—**Free programs. **The Frog Prince.** With the Puppet Art Troupe; for ages 3–7. 5/20 at 4. Aguilar Branch, 174 E. 110th St. (534-2930). . .**Sing Me a Story.** Music and stories with Ruth Jacobson; for ages 3–5. 5/20 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). Reserve . . .**Music, Movement, and Storytelling.** With Kathy Price Van Felix; for ages 2–4. 5/26 at 4. St. Agnes Branch, 444 Amsterdam Ave. (877-4380).

**WISEACRE FARM—**Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

**PIPS COMEDY CLUB—**Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

**THE PUPPETWORKS, INC.—Cinderella.** The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

**CENTRAL PARK PROGRAMS—Children's Field Day.** Take part in volleyball, basketball, relays, wall climbing, board games, and balloon throws; for ages 7–16. 5/23 from 11 a.m. to 2. North Meadow Center, 97th St. mid-park (348-4867). Reserve. . .**The Dairy: The Promise of the Park.** An historical musical fantasy about Central Park; for ages 6–14. 5/23 and 24 at 1 and 3. 65th St., mid-park (794-6565). Free.

**CHILDREN'S MUSEUM OF THE ARTS—Mosaics.** Learn about Egyptian mosaic designs and make a paper mosaic of your own. 5/23 and 24 at 1 and 3. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

**INTREPID SEA-AIR-SPACE MUSEUM—**Exhibit: **Age of Exploration—**Learn about the role of Italy, France, Great Britain, Norway, and Portugal in the exploration of the New World, and the cultures of the Aztecs, Cherokee, and Taino. Opens 5/20. Pier 86, 46th St. and Twelfth Ave. (245-0072). Under 6, free; 6–11, $4; adults $5. Hours: Wed.–Sun. 10 a.m.–5.

**BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—Brooklyn Bridge Tours for Kids.** Learn about the people who built it, what went into its construction, and how it changed Brooklyn, on a guided two-hour tour under and over the bridge; for ages 6 and up. 5/24 at 2 and 4. Meet at the Fulton Ferry Landing, Old Fulton St. and the East River, Brooklyn (718-788-8500). $3; adults $6.

## BOOKS

**BEACH BALL–LEFT, RIGHT,** by Bruce McMillan. Preschool. Holiday House, $14.95.

**THE PERFECT SPOT,** by Robert J. Blake. Kindergarten–Grade 4. Philomel Books, $14.95.

**DON'T FORGET TO WRITE,** by Martina Selway. Kindergarten–Grade 2. Ideals, $12.95.

**THE TAINOS: The People Who Welcomed Columbus,** by Francine Jacobs. Grades 4–8. Putnam, $15.95.

COMPILED BY BERNICE KANNER

# NIGHTLIFE
## DIRECTORY

COMPILED BY GILLIAN DUFFY

### KEY TO ABBREVIATIONS

| | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**BIRDLAND—2745 Broadway, at 105th St.** (749-2228). Restaurant with jazz. 5/20: Lynn Arriale Trio. 5/21: Grace Testani Quartet. 5/22, 23: Jaki Byard Trio. 5/24: Lenora Helm Trio. 5/25: Chris Carter Blues Band. 5/26: Little Buster's All-Pro Blues Jam. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

**BLUE NOTE—131 W. 3rd St.** (475-8592). Through 5/24: Dr. John and the New Island Social and Pleasure Club. 5/25: Carmen Bradford. 5/26–31: Nancy Wilson. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

**THE BOTTOM LINE—15 W. 4th St.** (228-7880). 5/20: Jim Carrol; Meryn Cadell. 5/21: *In Their Own Words,* "A Bunch of Songwriters Sittin' Around Singing" featuring Billy Falcon, Nicky Holland, Ric Ocasek, and Lloyd Price hosted by Vin Scelsa. 5/22, 23: Buster Poindexter and His Banshees of Blue. 5/26: Charlie Rich. **No credit cards.**

**BRADLEY'S—70 University Pl., at 11th St.** (228-6440). Through 5/23: Nestor Torres Quartet. **AE, CB, DC, MC, V.**

**THE CAJUN—129 Eighth Ave., at 16th St.** (691-6174). New Orleans style restaurant featuring dixieland jazz. Through 5/24: The Fats Waller Festival. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

**CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts.** (255-7373). A new club featuring Chicago area blues artists. 5/20: David Weld. 5/21–23: Eddie Burks and Delta Blue. 5/24: Blues Jam featuring Robert Ross Band. 5/26–28: Lucky Peterson. Sets Tue.–Thu. from 9, Fri.–Sat. from 9:30. **No credit cards.**

**CONDON'S—117 E. 15th St.** (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. Through 5/24: David Murray Big Band. 5/25: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

**EAGLE TAVERN—355 W. 14th St.** (924-0275). 5/22: Seamus Egan and John Doyle. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.** (533-7902). Through 5/24: George Coleman Quartet with Harold Mabern, Jamil Nasser and Gene Jackson. 5/25: Les Paul Trio. 5/26–31: George Coleman Quartet with Geoff Keezer, David Williams and Lewis Nash. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

**GREENE STREET CAFE—101 Greene St.** (925-2415). Multi-level floors for entertainment. 5/20–23: Guitarist Ernie Calabria followed by the Lonnie Smith Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

**HORS D'OEUVRERIE—1 World Trade Center** (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

**HUDSON GRILL—350 Hudson St., at King St.** (691-9060). Every Wed., Olana hosts the shakin' cocktail hour at 6 and swing show at 9. 5/20: Broken Hearted followed by the Chris Carter Band. **AE, MC, V.**

**J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor** (666-3600). 5/20: Ted Rosenthal Trio. 5/21: Roy Meriwether Trio. 5/22: J's 7th Anniversary with Judy Barnett Quintet. 5/23: Thomas Chapin Quartet. 5/26: Singer Sandra King with Richard Rodney Bennett on piano and Dick Sarpolla on bass. **AE, CB, DC, MC, V.**

**KNICKERBOCKER BAR & GRILL—33 University Pl.** (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 5/20–23: Singer-pianist Ronny Whyte with Frank Tate on bass. 5/24: Jazz-singer Tess Marsalis. **AE, MC, V.**

**KNITTING FACTORY—47 E. Houston St.** (219-3055). 5/20: False Fron, Dogbowl. 5/21–23: Lee Konitz with Peggy Stern on piano and Jeff Williams on drums. 5/24: Gary, Lucas; No World Improvisations; UYA, and Machine Gun. 5/25: Mark Dresser's Force Green; Mecca Bodega. 5/26: Nora York; Flying Bulgar Klezmer Band. **AE, MC, V.**

**LA CAVE ON FIRST—1125 First Ave., at 62nd St.** (759-4011). Jazz club with a French-Soul food restaurant. 5/20: Tap dancer Jimmy Slyde. 5/21: Pianist Ken-Ici and trio. 5/22: Jeree Wade and special guest Dolf Prince. 5/23: Singer Carrie Smith and trio. 5/25: Blues night with Brooklyn Slim. 5/26: Singer Gardenia and duo. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

**MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts.** (369-2583). Chicago style blues bar. 5/20: Little Charlie and the Nightcats. 5/21: Johnnie Johnson plus David Keyes. 5/22, 23: Sandra Wright and Soul Kitchen. 5/24: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 5/25: Ladies night with The Rockets featuring Bobby Hardin. 5/26: Mohair Sam featuring Screamin' Rachel. Shows nightly from 9, except Sun. at 8:30. **AE.**

**MICHAEL'S PUB—211 E. 55th St.** (758-2272). Through 5/30, Tue.–Sat. at 9:15 and 11:15: *This Jelly Is Au Currant* featuring the music of Jelly Roll Morton, Bessie Smith and other pioneers of jazz, starring Terry Waldo and Ellia English. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

**RED BLAZER TOO—349 W. 46th St.** (262-3112). Wed.: The Bob Thosen Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band . Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

**THE RITZ—254 W. 54th St.** (541-8900). 5/20: Teenage Fanclub plus special guests Afghan Whigs. **No credit cards.**

**THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia.** (677-7630). 5/20: Drivin Wheel. 5/21: The Whole Thing. 5/22: The Runners; Johnny Rev and the Jones. 5/23: Steel Breeze; Mazarin. 5/24: Gary Silver. 5/25: Four Sticks - A Led Zeppelin Tribute. 5/26: Mentally Bankrupt. **AE, MC, V.**

**SAMANTHAS'S—1495 First Ave., at 78th St.** (744-9288). American-continental restaurant with jazz, Fri.-Sat. 9–1 a.m., Sun. 7–10. 5/22, 23: Ronnie Mathews Duo. **AE, CB, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

**S.O.B.'S—204 Varick St.** (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/20: Eek-A-Mouse. **AE, CB, DC, MC, V.**

**SWEET BASIL—88 Seventh Ave. So.** (242-1785). Through 5/24: Lew Soloff Sextet. 5/25: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 5/26–31: Paul Bley with Jimmy Giuffre, and Gary Peacock. Three shows nightly from 10. **AE, MC, V.**

**SWEETWATER'S—170 Amsterdam Ave., at 68th St.** (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/22, 23: Cherrelle. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

**TAVERN ON THE GREEN—Central Park at W. 67th St.** (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. 5/21–23: Steve Kuhn Trio with David Finck on bass and Billy Drummond on drums. 5/26–29: Harold Mabern Trio with Jamil Nasser on bass and Frank Gant on drums. **AE, CB, DC, MC, V.**

**TIME CAFE—380 Lafayette St., at Great Jones St.** (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

**TRAMPS—45 W. 21st St.** (727-7788). 5/20: Brooklyn Lager Bandsearch '92 Roots Rock Finals. 5/22: Marcia Ball; Smilin' Myron. 5/23: Loup Garou; Smilin' Myron. 5/26: Second Step D'Tripp. **AE, MC, V.**

**VILLAGE GATE—Bleecker and Thompson Sts.** (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 5/21 at 9:30: The Nighthawks and Danny Kalb. 5/25: "Salsa Meets Jazz" with Charanga American and guest soloists Noel Pointer and Michael Urbaniak. **Terrace:** 5/20–24: Dave Fiuczinski Trio. Every Mon. Raphael D'Lugoff Trio. Tue. Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

**VILLAGE VANGUARD—178 Seventh Ave. So.** (255-4037). Through 5/24: Larry Coryell Quartet. 5/25: The Vanguard Jazz Orchestra. 5/26–31: Roy Hargrove Quintet. **No credit cards.**

**VISIONES—125 Macdougal St.** (673-5576). 5/20, 21: Craig Handy Quartet featuring Ralph Peterson, Geri Allen, and Robin Eubank. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

**WETLANDS—161 Hudson St.** (966-5244). Environmentally-oriented music club. 5/20: Chickasaw Mudd Puppies; Bad Livers. 5/21: The Authority; Milo Z. 5/22: Urban Blight; Mexican Mud Band. 5/23: Phurst Church of Phun; Speed of Light Show. 5/24: 13 Stitches; Whole Earth Mamas; Vicious Funk; Think Tree. 5/25: Frankie Jackson's Soul Kitchen. 5/26: Zen Tricksters. **AE, MC, V.**

**ZINNO—126 W. 13th St.** (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 5/23: Pianist Michael Weiss with Bob Cranshaw on bass and Leroy

Williams on drums. 5/24, 31: Cynthia Scott Trio. 5/26–28: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

## COUNTRY/WESTERN

**LONE STAR ROADHOUSE—240 W. 52nd St.** (245-2950). 5/20: Suspects; Kati Mac plus Iou Ohra. 5/21: Kevin Welch and Kelly Willis. 5/22: Roomful of Blues. 5/23: Satisfying Alice; Absolute Zero; Bud Collins Trio; Juke Joint Johnny; Jamie Block; Madder Rose. **AE, CB, DC, MC, V**

## COMEDY/MAGIC

**CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts.** (757-4100). A new location for the club with an exciting modern room. 5/20–24, Wed., Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Comedian John Mendoza. 5/26 at 8: The Poster Boys, comedy troupe. **AE, CB, DC, MC, V.**

**CATCH A RISING STAR—1487 First Ave.** (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

**COMIC STRIP—1568 Second Ave., bet. 81st–82nd St.** (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Through June, every Wed. at 9: *El Barrio '92*, musical comedy revue hosted by comedian Angel Salazar and Daphne Rubin-Vega. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.** (593-1650). Through 5/24: Richie Gold, Danny Curtis, Scott Bruce, Joe Rogan, Willie Asbury, Johnny Lampert, and Kent Kasper. 5/25–31: Nancy Redman, Phil Tagliaferri, Mike Eagan, Joe Rogan, Willie Asbury, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

**IMPROVISATION—358 W. 44th St.** (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

**MONKEY BAR—60 E. 54th St., in the Elysee Hotel** (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

**MOSTLY MAGIC—55 Carmine St.** (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 5/20: Comedy-magician Jamy Ian Swiss and magician Meir Yedid with pianist Rich Sanders. 5/21: Magician Eric DeCamps and comedy-magician Imam. 5/22, 23: Comedy-magicians Tom Durnin and Imam, comedian Rob Weinstein with pianist Rich Sanders. 5/26: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

**STAND-UP NEW YORK—236 W. 78th St.** (595-0850). Club with comics from TV and the national club scene. Through 5/24: Angela Scott, Gabe Abelson, Spanky, and Nick Dipaola. 5/26–31: Dennis Regan, Al Lubel, Jim David and Susie Essman. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

## DANCING

**BARBETTA—321 W. 46th St.** (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

**BARRYMORE'S HIDEAWAY—32 W. 37th St.** (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

**COUNTRY CLUB—210 E. 86th St.** (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

**CAFE SOCIETY—915 Broadway at 21st St.** (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

**THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts.** (877-1166). Rock and roll dance club. 5/21: The Enemy Within; Broc-Lee-Head. 5/22: The Brilliant Suns. 5/23: Sinner N Saints. 5/26: The Kind; Alex Andrist; Hells Kitchen; Broomhellda; Freak Alley. **No credit cards.**

**MAXIM'S—680 Madison Ave., at 61st St.** (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **Le Rendez-vous:** Every Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett in *Barrett's Broadway ... Then and Now*. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

**ROSELAND—239 W. 52nd St.** (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

**THE SUPPER CLUB—240 W. 47th St.** (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. Through May, Tue.–Wed. at 9:30, Thu.–Sat. at 8:30 and 11:30: Melba Moore. **AE, CB, DC, MC, V.**

## CABARET

**THE BALLROOM—253 W. 28th St.** (244-3005). Every Fri.–Sat. at 6:30 and Sun. at 3: Jazz-singer Blossom Dearie. Through 5/30, Tue.–Sat. at 8:30, Sun. at 7: Donna Blue Lachman. **AE, MC, V.**

**DANNY'S—346 W. 46th St.** (265-8133). 5/20: Harlee Newman. 5/21: Sue Skoorka. 5/22: Jaymie Meyer. 5/23: Steve DePass. 5/26: Frances Barney. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

**DON'T TELL MAMA—343 W. 46th St.** (757-0788). 5/20: Thayer; *Spring Fever*, musical revue. 5/21: *Hollywood Opera*, musical comedy spoof; Mark Humble and Paul Perry. 5/22: Marc St. Camille. 5/23: Fiona Wright and Marty Fernandi; Et Al; Gotham City Improv.; Richard Register, Kevin Chamberlin and Michael Gans. 5/24: Sidney Myer; Singer Susan Powers from "Cats". 5/25: Shelley Volk. 5/26: Maria Bostick and Seth Rudetsky; Greg Carter. Shows at 8 and 10. **No credit cards.**

**EIGHTY EIGHT'S—228 W. 10th St.** (924-0088). 5/20: Anne Tofflemire; Charlotte Patton. 5/21: Greta; Tracey Venner. 5/22: Cynthia Crane; Satin Dolls. 5/23: Sarah Zahn; Heidi Mollenhauer and Bobby Peaco; Loons & Toons. 5/24: Ann McCormick; Christie Andrews. 5/26: Bill Wright; Jim Luzar and Rochelle Seldin. **No credit cards.**

**55 GROVE STREET—55 Grove St.** (366-5438). 5/20: Danny Jacobs; Change Of A Dress. 5/21: Eydie Joseph; Deborah Latz. 5/22: Lydia Parker; Nancy Sirianni and Jack Hoffman. 5/23: Anne Mulhall; Steve Brinberg; Miss Coco. 5/24: Danny Jacobs. 5/26: J.Q. and the Bandits. **No credit cards.**

**JUDYS—49 W. 44th St.** (764-8930). Restaurant-cabaret. 5/20: Helen Klass with pianist Paul Trueblood. 5/21: Helene Blue with pianist Joel Maisano. 5/26: Singer-composer-pianist Philip Namanworth. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

**THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza.** (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/6, Tue.–Sat. at 9 and 11:15: *Cowboy Logic*, an authentic Western revue starring Michael Martin Murphey, featuring Waddie Mitchell and Don Edwards. 5/25 at 7 and 9:30: *The Music of Time... Jonathan Schwartz and Friends*, featuring radio personality-singer-raconteur Jonathan Schwartz and guest. **AE.**

**STEVE McGRAW'S—158 W. 72nd St.** (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 5/21 at 10:30: John Isley Quartet. 5/22 at 11: White Lies. 5/25 at 8: Linda Glick. 5/26 at 10:30: Ann Tofflemire for EFA. **AE, DC, MC, V.**

## HOTEL ROOMS

**BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave.** (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. and 76th St.** (744-1600). **Cafe Carlyle:** Through 6/27, Tue.–Sat. at 8:45 and 10:45: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

**DRAKE—440 Park Ave., at 56th St.** (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

**HALCYON—151 W. 54th St., in the Rihga Royal Hotel** (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

**INTER-CONTINENTAL—111 E. 48th St.** (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

**NEW YORK HILTON—53rd St. and Sixth Ave.** (261-5853). **Jerry Kravat's Club 53:** Through 5/30, Tue.–Sat. at 8:45 and 10:45: Singer Barbara Cook opens in NYC's newest night spot. **AE, CB, DC, MC, V.**

**NEW YORK VISTA—3 World Trade Center** (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

**PARKER MERIDIEN—119 W. 56th St.** (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

**PIERRE—2 E. 61st St.** (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

**PLAZA ATHENEE—Madison Ave. at 64th St.** (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

**THE STANHOPE—995 Fifth Ave., at 81st St.** (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

**U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St.** (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**BRUNO—240 E. 58th St.** (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

**BUON APPETITO—281 Bleecker St.** (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

**CAFE 44—315 W. 44th St.** (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11, singer-pianist Bob Shephard. **AE, MC, V.**

**DIVA—306 E. 81st St.** (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

**PARADIS BARCELONA—145 E. 50th St.** (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

**STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts.** (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

# RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

**WFUV — 90.7 FM**
**WNCN — 104.3 FM**
**WNYC — 93.9 FM**
**WQXR — 96.3 FM; 1560 AM**

### *Wed., May 20*

**2:00/WNCN—Mozart:** Sonatina for Piano No. 2 in A; **Parry:** *Lady Radnor's Suite.*

**WNYC—Britten:** *The Company of Heaven.*

**WQXR—Stravinsky:** Cto. in D for String Orch.

**3:00/WNCN— Saint-Saëns:** *Havanaise.*

**WNYC—Lerdahl:** String Qt. No. 1.

**WQXR—Brahms:** Sym. No. 3 in F.

**4:00/WNCN—Mozart:** Cto. for Piano No. 21 in C; **Baston:** Cto. for Recorder No. 2 in C.

**WQXR—A. Marcello:** Cto. for Oboe in c.

**5:00/WNCN—Sibelius:** *Finlandia;* **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

**WQXR—Britten:** *Matinées Musicales.*

**6:00/WNCN— Gottschalk:** *The Banjo.*

**7:00/WNCN— Beethoven:** Minuet No. 2 in G; **Mozart:** Serenade No. 7, "Haffner."

**8:00/WNCN— Clementi:** Cto. for Piano in C; **Telemann:** *Don Quichotte Suite.*

**9:00/WNCN— Beethoven:** Sym. No. 5 in c.

### *Thu., May 21*

**2:00/WNCN— Telemann:** Suite for Trumpets and Strings in D.

**WNYC—Dvorák:** Sym. No. 8.

**WQXR—Grieg:** *Lyric Suite.*

**3:00/WNCN—Sullivan:** *Mikado,* Ov.; **Cornelius:** *Barber of Baghdad,* Ov.

**WNYC—Enesco:** Piano Sonata No. 3 in D.

**WQXR—Mozart:** Cto. for Flute No. 2 in D.

**4:00/WNCN—Milhaud:** *Scaramouche,* "Brasileira"; **Liadov:** Polonaise in C.

**WQXR—Handel:** Cto. Grosso No. 12 in b.

**5:00/WNCN— Beethoven:** Sym. No. 3 in E-Flat, "Eroica."

**WQXR—Bizet:** *Jeux d'Enfants.*

**6:00/WNCN— Mendelssohn:** Sym. No. 3 in a, "Scottish"; **Wieniawski:** Concert Polonaise.

**7:00/WNCN—Copland:** *Rodeo,* "Buckaroo Holiday."

**WQXR—Dvorák:** Cto. for Violin in a.

**8:00/WNCN—Carulli:** Cto. for Flute and Guitar in G; **Mozart:** String Qt. No. 13 in d.

**WQXR—Hummel:** Cto. for Trumpet in E-Flat; **Strauss:** Cto. for Oboe in D.

**9:00/WNCN— Saint-Saëns:** Sym. No. 3, "Organ."

### *Fri., May 22*

**2:00/WNCN—Mozart:** Sym. in F; **Richter:** Cto. for Trumpet in D.

**WNYC—Tchaikovsky:** *Capriccio Italien.*

**WQXR—Berlioz:** *Romeo and Juliet,* "Love Scene."

**3:00/WNCN—Berlioz:** *Roman Carnival Overture.*

**WNYC—Nicolai:** Sinfonie in D.

**WQXR—Handel:** Cto. for Harp No. 6 in B-Flat.

**4:00/WNCN—Mozart:** Sym. No. 40 in g; **Vivaldi:** Cto. for Strings No. 10 in b; **Beethoven:** Bagatelle No. 4 in c.

**WQXR—Rossini:** *Semiramide,* Ov.

**5:00/WNCN— Tchaikovsky:** *Swan Lake,* "Black Swan pas de deux"; **Graupner:** Cto. for Recorder in F.

**WQXR—Haydn:** Cto. for Flute, Oboe, and Strings No. 5 in F.

**6:00/WNCN—Dvorák:** Sym. No. 9 in d, "From the New World."

**7:00/WNCN—Kreisler:** *Liebesleid;* **F. Couperin:** Trio Sonata in B-Flat, "La Steinquerque."

**WQXR— Rachmaninoff:** Cto. for Piano No. 5 in G.

**8:00/WNCN—Grieg:** Violin Sonata No. 3 in c.

**WQXR—Wagner:** *Siegfried Idyll;* **Barber:** Cto. for Piano.

**9:00/WNCN— Beethoven:** Sym. No. 7 in A.

**WQXR**—Brooklyn Philharmonic Orchestra. **Casella:** *Paganiniana;* **Blitzstein:** Piano Cto.

### *Sat., May 23*

**10:00 a.m./WNCN— Offenbach:** *La Périchole,* Ov.; **Babell:** Cto. for Recorder No. 1 in C.

**WQXR—Handel:** *Water Music,* Ov.

**11:00 a.m./WNCN— Mozart:** *Marriage of Figaro,* Ov.

**WQXR—Bernstein:** *West Side Story,* Ballet Music; **Brahms:** Cto. for Violin and Cello in a, "Double."

**NOON/WNCN— Smetana:** *Má Vlast,* "Moldau"; **F. Benda:** Cto. for Flute in A.

**1:00/WNCN—Copland:** *El Salon Mexico;* **Mozart:** Sym. in B-Flat.

**WQXR—Beethoven:** Sym. No. 2 in D; **Bizet:** *L'Arlésienne,* Suite No. 2.

**2:00/WNCN— Beethoven:** Piano Trio in B-Flat, "Gassenhauer."

**WQXR—Schumann:** Cto. for Piano in a.

**3:00/WNCN— Gershwin:** *Cuban Overture.*

**WQXR—Gershwin:** *An American in Paris;* **Saint-Saëns:** Sym. No. 3 in c, "Organ."

**4:00/WNCN—Bizet:** *L'Arlésienne,* Suite No. 2; **Haydn:** Cto. for Horn No. 1 in D.

**WQXR—Mendelssohn:** *A Midsummer Night's Dream,* Incidental Music; **Vivaldi:** Cto. for Violin in A.

**5:00/WNCN— Thalberg:** Fantasy on Donizetti's *Don Pasquale.*

**WQXR—Mozart:** Sym. No. 41 in C, "Jupiter."

**6:00/WNCN—Bach:** Toccata and Fugue in d; **Blavet:** Cto. for Flute in a.

**WQXR— Rachmaninoff:** Cto. for Piano No. 2 in c; **Bach:** Brandenburg Cto. No. 1 in F.

**7:00/WNCN— Rachmaninoff:** Variations on a Theme by Corelli.

**WQXR—Beethoven:** Sym. No. 3 in E-Flat, "Eroica."

**8:00/WQXR**—The Cleveland Orchestra. **Varèse:** *Ecuatorial;* **Martinu:** Cto. for String Qt.; **Beethoven:** Sym. No. 5 in c. Conductor: Dohnányi.

**9:00/WNCN— Tchaikovsky:** Cto. for Violin in D.

### *Sun., May 24*

**10:00 a.m./WNCN**— "Classic Guitar." **Boccherini:** Guitar Qnt. No. 3 in e; **Haydn:** Cassation for Lute and Strings No. 6 in C.

**WNYC—Vivaldi:** Cello Sonata No. 1; **Bizet:** *L'Arlésienne.*

**WQXR—Schumann:** Cto. for Cello in a; **Ravel:** *Ma Mère l'Oye.*

**11:00 a.m./WNCN— Suppé:** *Light Cavalry,* Ov.; **Granados:** *Allegro de Concierto.*

**WNYC—Janácek:** Sinfonietta; **Lee:** *Marimolin.*

**WQXR—Handel:** *Water Music;* **Elgar:** Serenade for Strings.

**NOON/WNCN— Wagner:** *Tristan und Isolde,* Prelude; **Britten:** *Simple Symphony.*

**WNYC—Britten:** *Simple Symphony;* **Rossini:** Fantasie for Clarinet and Piano; **Grieg:** Piano Cto.

**1:00/WNCN**—Chicago Symphony Orchestra. **Schumann:** Cto. for Piano in a; **Elgar:** "Enigma Variations." Conductor: Slatkin; pianist: Goode.

**WNYC—Liszt:** *Harmines du Soir;* **Szymanowski:** *Cradle Song.*

**WQXR—Copland:** Sym. No. 3; **Bach:** Cto. for Keyboard in f.

**2:00/WNYC**—"Library of Congress Concerts." **Handel:** *Sonata da Camera;* **Mozart:** Trio in E-Flat.

**WQXR—Mendelssohn:** Cto. for Violin in e; **Haydn:** Sym. No. 104 in D, "London."

**3:00/WNCN—Strauss:** Festive March in E-Flat.

**WQXR—Gershwin:** *Porgy and Bess,* "A Symphonic Picture"; **Schubert:** Sym. No. 8 in b, "Unfinished."

**4:00/WNCN—Wagner:** *Tannhäuser,* Ov. and "Venusberg Music."

**WQXR—Smetana:** *Má Vlast,* "The Moldau"; **Beethoven:** Sym. No. 6 in F, "Pastorale."

**5:00/WNCN—Debussy:** *Prelude to the Afternoon of a Faun;* **M. Haydn:** Sym. No. 23 in D.

**WQXR—Bach:** Brandenburg Cto. No. 5 in D; **Mussorgsky:** *Pictures at an Exhibition.*

**6:00/WNCN—Bach:** Brandenburg Cto. No. 4 in G; **Mozart:** Variations on an Aria by Gluck.

**7:00/WNCN—Strauss:** *Der Rosenkavalier,* Waltzes.

**8:00/WQXR**—"Sunday Night Opera House." **Wagner:** *Das Rheingold.* Vienna Philharmonic. Conductor: Solti; cast: Flagstad, London, Svanholm, Neidlinger.

**9:00/WNCN— Mendelssohn:** Sym. No. 4 in A, "Italian."

### *Mon., May 25*

**2:00/WNCN— Tchaikovsky:** *Nutcracker,* Divertissement; **Handel:** Cto. Grosso No. 11 in A.

**WQXR—Brahms:** Sym. No. 1 in c.

**3:00/WNCN—Rossini:** *Barber of Seville,* "Largo al Factotum"; **Mozart:** Cto. for Horn No. 3 in E-Flat.

**WQXR—Tchaikovsky:** Concertino for Piano No. 1 in b-flat; **Bach:** Ov., Suite for Orch. No. 3 in D.

**4:00/WNCN— Gershwin:** "I Got Rhythm" Variations; **Brahms:** *Gypsy Rondo.*

**WQXR—Schumann:** Sym. No. 4 in d; **Strauss:** *Der Rosenkavalier,* Suite.

**5:00/WNCN—Chabrier:** *España;* **Vivaldi:** Cto. for Piccolo in a.

**WQXR—Rodrigo:** *Fantasy for a Gentleman;* **Beethoven:** Sym. No. 7 in A.

**6:00/WNCN— J. Strauss II:** *Die Fledermaus,* Ov.

**7:00/WNCN—Vaughan Williams:** Fantasia on "Greensleeves"; **Cantone:** Cto. for Mandolin.

**8:00/WNCN—Haydn:** Sym. No. 65 in A.

**WQXR—Copland:** *Fanfare for the Common Man;* **Schuman:** Sym. No. 3.

**9:00/WNCN— Tchaikovsky:** Cto. for Piano No. 1 in b-flat.

**WQXR**—"Chamber Music From Tisch Center." **Debussy:** Sonata for Violin and Piano; **Fauré:** Piano Qt. No. 2 in g; **Brahms:** Piano Qnt. in f. Soloists: Ax, Laredo.

### *Tue., May 26*

**2:00/WNCN— Beethoven:** *Léonore Overture,* No. 3.

**WQXR—Elgar:** *In the South.*

**3:00/WNCN—Vivaldi:** Cto. No. 12 in E; **Haydn:** Piano Trio No. 27 in C.

**WQXR—Mendelssohn:** Cto. for Piano No. 2 in d.

**4:00/WNCN—Mozart:** Rondo "Alla Turca" in A.

**WQXR—Bach:** Ov., Suite for Orch. No. 4 in D.

**5:00/WNCN—Suppé:** *Morning, Noon, and Night in Vienna,* Ov.; **Vivaldi:** Cto. for Bassoon in F.

**WQXR—Gershwin:** *Cuban Overture.*

**6:00/WNCN— Saint-Saëns:** *Samson and Delilah,* "Bacchanale."

**7:00/WNCN— Khachaturian:** *Gayne,* "Lezghinka."

**WQXR—Brahms:** Cto. for Violin in D.

**8:00/WFUV**—"A Box at the Opera."

**WNCN—Haydn:** Sym. No. 81 in G; **Bach:** Cto. for Oboe in F.

**WNYC—Bach:** Violin Sonata No. 5.

**WQXR—Bolcom:** Cto. for Violin in D; Sym. No. 5.

**9:00/WNCN—Debussy:** *La Mer.*

**WQXR**—Orchestra de Paris. **Brahms:** *A German Requiem.* Conductor: Flor; soloists: Wiens, Titus.

# TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

**2** WCBS
**4** WNBC
**5** WNYW
**7** WABC
**9** WWOR
**11** WPIX
**13** WNET
**21** WLIW
**31** WNYC
**49** WEDW
**50** WNJM
**55** WLIG
**AMC** American Movie Classics
**A-E** Arts & Entertainment
**BET** Black Entertainment Television
**BRV** Bravo
**CNN** Cable News Network
**MAX** Cinemax
**CUNY** City University Television
**CC** Comedy Central
**TDC** The Discovery Channel
**DIS** The Disney Channel
**ESPN** ESPN
**FAM** The Family Channel
**HBO** Home Box Office
**TLC** The Learning Channel
**LIFE** Lifetime
**MSG** Madison Square Garden Network
**TMC** The Movie Channel
**MTV** Music Television
**TNN** The Nashville Network
**NICK** Nickelodeon
**SHO** Showtime
**SC** Sportschannel
**TBS** Turner Broadcasting System
**TNT** Turner Network Television
**USA** USA Network
**VH1** VH1

## WED., MAY 20

**8:00 p.m.**

**2 Country Music Hall of Fame 25.** Nashville pats its back and toasts its own in this two-hour special recorded at the Opry House. Among the nearly 50 performers who take the stage are Chet Atkins, Emmylou Harris, Randy Travis, and Wynonna.

**5 Alien** (1979). The original—Ridley Scott's trumped-up monster movie set in outer space, with an abundance of "shocking" special effects and gore and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés *very* seriously. (2 hrs.)

**11 Manhunter** (1986). An eerie and slick cop thriller in which William L. Petersen plays an FBI man tracking down serial killers. (Yes, it's based on a novel by *Silence of the Lambs* author Thomas Harris.) To learn to think as the killer does, Petersen goes through the crimes over and over, becoming a kind of functioning maniac; the payoff is scintillating. (2 hrs.)

**13 The Health Quarterly.** A look at health care as an election issue, especially the difficulty that small businesses experience in carrying health-insurance plans. (1 hr.)

**A-E More Than a Game.** Part 5 of an eight-part series about the world of sports, including segments on big business, the Olympics, drug use in sports, and sports as a political vehicle. (1 hr.) Part 6 shown Thursday at **8:00 p.m.**, with Parts 7 and 8 to be shown *consecutively* on Friday, beginning at **8:00 p.m.**

**9:00**

**7 The Sixth Annual American Comedy Awards.** Bea Arthur cavorts with a 900-pound seal; Billy Crystal tells of shooting *City Slickers;* Phyllis Diller dishes out an award. Also present: Tom Hanks, Tracey Ullman, Jerry Seinfeld, and many others. (2 hrs.)

**13 Mrs. Cage.** (Reviewed in this issue.) "There's more intelligence in *Mrs. Cage,*" writes John Leonard, "than in all the TV movies and mini-series on all the commercial networks combined." Anne Bancroft plays the title role in Nancy Barr's adaptation of her own play about a middle-aged, middle-class woman who, with one gunshot, opens any number of floodgates. With Hector Elizondo, Stanley Grover; directed by Robert Allan Ackerman. (1 hr. 30 min.)

**BRV The Blue Angel.** Choreographer Roland Petit's adaptation of the Heinrich Mann novel, performed by the National Ballet of Marseille, featuring Dominique Khalfouni and Jean-Pierre Aviotte. (1 hr. 30 min.)

**USA Psychic.** (Reviewed in this issue.) A clairvoyant college student, played by Zach Galligan, is getting sneak previews of campus murders. With Michael Nouri, Catherine Mary Stewart. (2 hrs.) Also shown Sunday at **7:00 p.m.**

**10:00**

**2 48 Hours—"Pet Passion."** Are Americans a wee bit too serious about their pets? Here's a look at our attachment to quadrupeds, and what happens to the ones nobody wants. (1 hr.)

**MTV MTV Unplugged.** First, Mariah Carey makes her pitch as an acoustic artist, followed by a half-hour of stripped-down R&B with Boyz II Men, Shanice, and Joe Public. (1 hr.)

**10:30**

**13 Masters of Illusion.** (Reviewed in this issue.) A 30-minute documentary about linear perspective as practiced by both Michelangelo and his ilk and the special-effects whizzes of modern Hollywood.

## THU., MAY 21

**8:00 p.m.**

**11 Lost in America** (1985). Albert Brooks directed, co-wrote, and stars in this deft comic parable of eighties life. A Los Angeles adman thwarted at his job, Brooks takes off with his wife (Julie Hagerty) in a motor home to see the "real" America. When they lose all their money, America subjects them to all the humiliations of the poor. (2 hrs.) Also shown Saturday at **11:30 p.m.**

**31 Ida B. Wells: A Passion for Justice.** WNYC's Human Rights Film Series continues with William Greaves's one-hour profile of a woman who was born a Mississippi slave, became a journalist, and later led the first anti-lynching campaign in the country. For more films in this series, see Sunday at **8:00 p.m.** and Tuesday at **9:00 p.m.**

**9:00**

**13 49 Mystery!—"A Taste for Death."** A six-parter adapted from P. D. James's book bows tonight, with Commander Adam Dalgliesh (Roy Marsden) installing a new Sensitive Crimes Squad in Scotland Yard. Problem: Government minister Paul Berowne is behaving oddly, and the death of a woman close to his family makes matters much worse. With Dame Wendy Hiller, Fiona Fullerton, Simon Ward. (1 hr.) Also shown at **10:00** on **21** and at **midnight** on **13**.

**31 World in Focus—"Critical Change in the Arab World."** Discussing the turbulent political makeup of the Arab world are New York *Times* correspondent Youssef Ibrahim, Jordanian journalist Rami George Khouri, and Hussein Agha, co-editor and publisher of *Strategic Review*. (1 hr.)

**TDC Roger Kennedy's Rediscovering America: Indians Among Us.** The director of the Smithsonian's Museum of American history is the host of this one-hour exploration of the backgrounds of several American Indian tribes. Included are the performances of tribal ceremonies and an examination of petroglyphs and cliff dwellings.

**10:00**

**13 Memory and Imagination.** An all-star group of guides (Ted Koppel, Gore Vidal, Francis Ford Coppola) leads a tour through the Library of Congress and its 90 million items, including half a million movie reels and 15 million books in 470 languages. (1 hr.)

**55 Broadway Danny Rose** (1984). An inventive, bittersweet Woody Allen comedy about a small-time theatrical manager (played by Allen) who lavishes affection on his talentless clients, especially a has-been lounge singer (Nick Apollo Forte) riding a nostalgia wave to success. Mia Farrow plays the singer's tough-talking, Mafia-tinted New Jersey mistress, who does Danny wrong and, eventually, does him right. (2 hrs.)

**MTV The Real World.** MTV's new "reality-based soap opera," revolving around the adventures of four guys and three girls, ages 19 to 25—sounds like a familiar demographic, no?—who move in together in a New York City loft. (1 hr.)

## FRI., MAY 22

**9:00 p.m.**

**13 Maya Angelou: Rainbow in the Clouds.** (Reviewed in this issue.) Poet Maya Angelou spends some time at the Glide Memorial Church, which is many things to many people. (1 hr.) Also shown Sunday at **midnight.**

**DIS Butch Cassidy and the Sundance Kid** (1969). A rather winsome, larky pseudo-Western that perfectly evokes the sappier side of sixties soulfulness. Paul Newman and Robert Redford are the stars, charming but wasted; Katharine Ross rides on a bicycle to Burt Bacharach's music. Written by William Goldman, directed by George Roy Hill. (2 hrs.)

**10:00**

**13 Like Anybody Else.** The story of four learning-disabled people told through the eyes of the families who care for them, who live and learn with them. The families represent a cross section of New Yorkers, dwelling in a rural area near Binghamton, urban Buffalo, suburban Rochester, and the city of Albany. (1 hr.)

**BRV Miles and Friends.** (Reviewed in this issue.) A splendid one-hour glimpse of jazz iconoclast Miles Davis, filmed just months before he died. Chick Corea, Herbie Hancock, Joe Zawinul, and a few other legendary players jump in, but it's Miles and his band who shine the brightest.

**HBO Bad Influence** (1990). James Spader manages to hold together Curtis Hanson's preposterous thriller, a trash variation on the Faust legend. Spader is a hardworking securities analyst who falls into the clutches of Rob Lowe, a "charming" drifter who's so hip and knowing that he doesn't have to say much. (2 hrs.)

## SAT., MAY 23

**1:30 p.m.**

**MAX Tora! Tora! Tora!** (1970). A U.S.–Japanese film, with a very sturdy screenplay, that dramatizes the buildup to Pearl Harbor, as seen from both countries, and climaxes with a stunning re-creation of the attack. (2 hrs. 30 min.)

**2:00**

**13 America Goes to War.** Eric Sevareid is the host of this ten-part series, which chronicles the stages of World War II as seen from both Stateside and abroad. The first five episodes, all 30 minutes long, are shown today: "While the Storm Clouds Gather," "Praise the Lord and Pass the Ammunition," "Sacrifices and Shortages," "String of Pearls," and "On the Shady Side of the Street." See Sunday at **2:00 p.m.** for Parts 6–10.

**3:00**

**4 NBA Basketball.** Game 3 of the Eastern Conference Finals. See Sunday and Monday, both at **3:00 p.m.**, for more.

**7:00**

**BRV Mingus's Epitaph.** Charles Mingus's epic jazz piece, which was never performed during his lifetime, gets a grand treatment from musicians including Wynton Marsalis, Snooky Young, Bobby Watson, John Abercrombie, and Joe Wilder. (2 hrs. 30 min.)

**8:00**

**11 The Family Business** (1989). Sean Connery, Dustin Hoffman, and Matthew Broderick are not remotely possible as the three male generations of a single family, but they are utterly enjoyable in Sidney Lumet's thriller about a family deeply taken with criminality. Far better than reviewers said at its release; based on a Vincent Patrick novel. (2 hrs.) Also shown Sunday at **1:00 p.m.**

**13 Churchill: The Gathering Storm** (1974). A drama about the months leading up to World War II, starring Richard Burton as the irascible British prime minister. (1 hr. 10 min.)

**9:10**
**13 The Life and Death of Colonel Blimp** (1943). Utterly absorbing drama covering the many challenges and victories in the life of a devoted British soldier, played with verve by Roger Livesey. With Deborah Kerr, who plays a few women in Blimp's life, and Anton Walbrook; directed by Michael Powell and Emeric Pressburger.

**9:30**
**BRV Rumble Fish** (1983). Francis Coppola's youth-gang movie was a failure, but it's so weirdly, wildly overwrought that it exerts a peculiar fascination. *Rumble Fish* is about nothing more than a young hood (Matt Dillon) who adores his older brother (Mickey Rourke), a retired gang leader, but Coppola—as he did with *The Outsiders*—tries to whip an S. E. Hinton story of parentless boys into an apocalyptic fury. (2 hrs.)

**1:50 a.m.**
**TBS Saturday Night Fever** (1977). John Badham's evocative take on a part of Brooklyn where disco is a way of life. With John Travolta, of course, Karen Lynn Gorney, and Barry Miller. (2 hrs. 30 min.)

### SUN., MAY 24

**11:00 a.m.**
**7 Indianapolis 500.** Rick Mears, fresh from a nasty spill in the time trials, tries to win the big race for a fifth time. Live, flag-to-flag coverage from the Indianapolis Motor Speedway. Vroom.

**11:30 a.m.**
**HBO Cabaret** (1972). An effective Bob Fosse musical adapted from the Broadway hit, with lush photography and an entertaining re-creation of prewar Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. Loosely based on the characters of Christopher Isherwood's *Berlin Stories*. (2 hrs.)

**1:00 p.m.**
**4 Olympic Showcase.** This two-hour presentation of track-and-field and gymnastics events includes live coverage of the New York Games from Columbia University's Wien Stadium.

**2:00**
**13 America Goes to War.** Parts 6–10 of the series about the outbreak and day-to-day drama of World War II. (Parts 1–5 shown Saturday at 2:00 p.m.) Today's episodes, all 30 minutes long: "Right in Der Führer's Face," "Thanks for the Memories," "Accentuating the Positive," "Mood Indigo: Blacks and Whites," and "It's Been a Long, Long Time."

**A-E Night Gallery.** This appealing 1969 TV trilogy marks young Steven Spielberg's directorial debut. Each story involves a painting whose characters spin a moral tale of one sort or another, often with a *Twilight Zone* type of wrinkle. Spielberg directed the middle segment; the other directors were Boris Sagal and Barry Shear. With Roddy McDowall, Ossie Davis, Tom Bosley, Joan Crawford. (2 hrs.)

**3:00**
**4 NBA Basketball.** The fourth game of the Western Conference finals.

**5:00**
**5 King of the Gypsies** (1978). An uneven but intriguing *Godfather*-type chronicle of three generations of an American gypsy community. Sterling Hayden is the patriarch, Judd Hirsch his weak, destructive son, and Eric Roberts, Hayden's grandson, the heir apparent who wants to escape. Based on Peter Maas's best-seller. (2 hrs.)

**6:30**
**21 National Geography Bee 1992.** *Jeopardy* man Alex Trebek is the host of this year's bee, with 10 finalists going for a cool $25,000. Quick: Where's Gujranwala? (1 hr.)

**7:30**
**9 High Sierra** (1941). In Mad Dog Earle, a killer on the run from the cops, Humphrey Bogart has a gangster character who is icon and oddball at once. Ida Lupino is the lusty moll, and Joan Leslie plays a gal who shouldn't be mixed up with people like this but does all right. Raoul Walsh directed; John Huston co-scripted. (2 hrs.)

**13 49 National Memorial Day Concert 1992.** A live concert celebrating the fiftieth anniversary of World War II veterans. Mel Tormé, Leslie Uggams, and the National Symphony Orchestra, under Roger Williams, perform live from the west lawn of the U.S. Capitol. E. G. Marshall is the host. (1 hr. 30 min.) Shown on tape at **8:30** on 21 and Monday at **10:00 p.m.** on 50.

**8:00**
**31 Half-Life.** Dennis O'Rourke's film about the test detonation of a hydrogen bomb in the Marshall Islands in 1954. The islanders, who were not warned of the bomb, claim to have suffered many long-term ailments; U.S. government doctors and scientists are said to play these ailments down. Followed by **Days of Waiting,** the story of Estelle Ishigo, an American artist who married a Japanese-American and, when he was incarcerated during World War II, insisted on going along with him. (2 hrs.)

**9:00**
**4 Bird on a Wire** (1990). For the second time in a week, NBC shows this Mel Gibson–Goldie Hawn comedy thriller about a fugitive from the drug wars and the yuppie lawyer who loves him. (2 hrs. 30 min.)

**13 A Perfect Hero.** The fourth and final installment of a World War II drama adapted from Christopher Matthew's *The Long-Haired Boy*. Nigel Havers plays Hugh Fleming, the RAF pilot who was disfigured when his plane was shot down, now struggling to regain his footing in the civilian world. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

**AMC** Leather and sweat, fury and righteousness: A week-long John Wayne film festival begins with **The War Wagon** (1967), an occasionally riotous Western. Ex-con Wayne persuades Kirk Douglas, who has been hired to kill him, to help Wayne turn the tables, getting even with Bruce Cabot, a truly bad man with a stagecoach full of gold. (2 hrs.) On Monday at **9:00 p.m.,** in **The Flying Leathernecks** (1951), Wayne plays a Marine major whose discipline doesn't suit his men. As usual, though, Wayne gets his way. Nicely done; with Robert Ryan. (2 hrs.) And Tuesday at **9:00 p.m., Fort Apache** (1948), the first of John Ford's cavalry trilogy and a well-rounded, absorbing film. Henry Fonda plays a severe colonel who loses the respect of his men and ignores frontier fighter Wayne's good advice, leading to a massacre. With Shirley Temple, Victor McLaglen. (2 hrs. 30 min.) Rounding out the Wayne festival are **Seven Sinners** (1940) on Wednesday, **Tall in the Saddle** (1944) on Thursday, and **Reap the Wild Wind** (1941) on Friday, all beginning at **9:00 p.m.**

**10:00**
**13 Better Days.** A drama about life in two distinctly different Welsh cultures only a few miles apart. Edgar, a widower from the rural valley, takes up residence with his barrister son, who lives in a swank suburb of Cardiff, where Edgar has a tough time making friends. (1 hr. 20 min.)

**11:00**
**BRV The Loneliness of the Long Distance Runner** (1962). Seminal British film directed by Tony Richardson. On the surface, it's about a boy who represents his reform school in a footrace. But the film chips away at societal questions as well as dramatic ones—a triumphant piece of moviemaking. With Michael Redgrave, Tom Courtenay. (2 hrs.)

**11:20**
**13 Caught in the Crossfire.** A one-hour profile of the United Nations, filmed on location around the world, chronicling the original goals of the peacekeeping organization and tracking its increasing difficulty in reaching them, given the rapidly changing world order.

### MON., MAY 25

**3:00 p.m.**
**4 NBA Basketball.** Live coverage of Game 4 of the Eastern Conference finals. Back to the Western Conference playoff Tuesday at **9:00 p.m.,** with Game 5 in the best-of-seven series (if necessary).

**3:30**
**LIFE Empire of the Sun** (1987). Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero (Christian Bale) is a dreamy kid from a wealthy British family in Shanghai in 1941. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell his friends from enemies in order to survive. With John Malkovich, Miranda Richardson, Nigel Havers. (4 hrs.)

**9:00**
**13 49 Millennium: Tribal Wisdom and the Modern World.** Parts 5 and 6 of a ten-part series. "The Art of Living" examines the importance of art in various cultures; "Touching the Timeless" is about the universal search for meaning in life. (2 hrs.)

**FAM Family Edition.** A new one-hour series broadcast each night this week, with host Mary Alice Williams and a cadre of guests including doctors, educators, and celebrities. The aim: to present handy, usable facts about health and fitness, the environment, personal finance, and education.

**10:00**
**TDC The State of the Natural World.** A five-part series of environmentally oriented programs begins tonight with an episode entitled "With the Best Intentions," chronicling the effect of the 1992 Winter Olympics on the Albertville area; also, the ongoing struggle in Malaysia between advocates and opponents of leveling the rain forest. (1 hr.) Parts 2–5, all one hour long, are shown nightly this week at **10:00 p.m.,** and again at **2:00 a.m.**

**11:00**
**DIS Blithe Spirit** (1945). A delicious adaptation of the Noël Coward comedy concerning a man whose new marriage is torn asunder by the ghost of his long-dead first wife, played cunningly here by Margaret Rutherford. With Rex Harrison, Constance Cummings; David Lean directed. (2 hrs.)

### TUE., MAY 26

**8:00 p.m.**
**13 49 Made in America?—"Who's the Enemy?"** Political economist Robert Reich is the host of this examination of American manufacturing, focusing on the automobile, clothing, electronic, and aerospace industries. Part 1 of 2. (2 hrs.) Also shown at **11:00** on 21.

**9:00**
**31 Wiping the Tears of Seven Generations.** A one-hour documentary about the Bigfoot Memorial Ride, during which more than 300 Lakota Sioux Indians ride on horseback for two weeks through bitter cold, commemorating the lives lost during the Battle of Wounded Knee 100 years earlier.

**USA Ordinary People** (1980). Timothy Hutton is young Conrad Jarrett, in despair over his brother's death, Donald Sutherland plays the father, and Mary Tyler Moore is the villainous mother in director Robert Redford's glum but heartfelt adaptation of Judith Guest's novel. The movie is about Conrad's struggle to get well and the unraveling of his parents' marriage. With Judd Hirsch. (2 hrs. 30 min.)

**9:30**
**CC Alan King: Inside the Comedy Mind.** King profiles and interviews a different comedian each week in this half-hour series exploring just what makes jokes work. Tonight's subject: Elayne Boosler.

**DIS The Pride of the Yankees** (1942). Gary Cooper stars in this picture about Lou Gehrig, which is consistently and justifiably near the top of any list of the best baseball films. Teresa Wright plays the wife of Gehrig, the New York Yankees hero whose massive consecutive-games streak ended only when he contracted the illness now named for him. (2 hrs. 30 min.)

**10:00**
**7 Jack's Place.** Welcome back to Hal Linden, who stars in this new "one-hour, romantic, comedy-drama series" about a retired musician who's now the "warm, wise, and urbane host-proprietor" of his own cabaret. Finola Hughes plays a British cocktail waitress devoted to baseball, and John Dye is a bartender who wants to be a doctor and is already a father.

**13 Listening to America With Bill Moyers—"So Violent a Nation."** Dallas, Texas, with the highest crime rate of any American city with more than 500,000 residents, is the focus of Moyers's inquiry into violent crime. Among the facts that are disclosed: Before 17 seconds have passed, one person somewhere in America is raped, robbed, or assaulted. (1 hr.) Also shown at **1:00 a.m.**

**TDC The State of the Natural World.** (See Monday at 10:00 p.m.) Part 2 of 5. (1 hr.)

# TOWN AND COUNTRY PROPERTIES

*Town And Country Properties* is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. **Contact Iris Agar at 212-643-6500 for information and billing procedures.** All ads accepted at the discretion of the publisher.

### APARTMENT
### Manhattan

**M-F Only**—Furn. alcove studio, fash. E. Side. $1200/mo. 914-332-5100, ext 34, M-F.

### APARTMENT
### Brooklyn

**Bklyn**—6-BR duplex, 2 bth. 2 fam or share OK. $2,100. 20 min Manh. (718) 284-4162

### COOP/CONDO
### Brooklyn Heights

**Park Slope**—6-month mortgage by owner. Great bldg. Sunny. Must be converted. 1-2 BR. $90K. Hal - 718-638-5055

### COOP/CONDO
### New Jersey

**Sussex Co., NJ**—Lakefront condo, 2BR, deck, golf, tennis, sail, gate sec. $65K. Also - 1BR getaway, $29K. Owner 201-293-3267

**Ft. Lee Co-Op**—Million $ vu of GWB, riv, NYC, sunrises. 40-ft terr. 1 BR, 1 1/2 bth. 1300 sf, W/D, excellent secur. Pool & tennis. Easy commute. $200K. 201-592-6203

### COOP/CONDO
### Nassau-Suffolk

**Brightwaters/W. Bay Shore**—Divorce forces sale by owner of magnif. waterfront condo. 2,800 sf, cathedral ceil 2-BR. This gem is loaded w/goodies & breathtking vu of the great South Bay/Fire Island. If you luv the water, you will understand why I'm so sad to give it up! $399K. 516-661-4900

### COUNTRY PROPERTY
### For Sale/Rent

**Tuxedo Park**—2.8 acs, beaut., wooded - improved bldg lot w/sewer & water on property. $299K. Ed Koren. 201-512-3380

**SWAP IT..SELL IT..RENT IT..**
In New York Magazine's Town &
Country Properties Section, 212-643-6500.

### HOUSE
### Dutchess County

**Beekman**—4.5-ac Getaway - $239K. 2 BR, LR, w/flpc. 516-921-5675/914-223-4855

**BETHEL - 1878 Victorian**
Authentic Victorian Home sits high on hill overlooking sparkling trout stream Many charming features including wrap-around porch, parlor fireplace, original woodwork & staircase, antique fixtures & stand-up attic: $99,000. Call 914-583-6003. McKean Real Estate Sullivan Co.

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

### MID-WEEK SUBLET

**E. 70s**—3 or 4 days a wk. Luxury 1-BR, riv vu. $850/mo. 212-288-3882/609-345-6060

**W. Village**—Furn flr-thru. Gdn 1BR plus den, flpc, W/D, A/C. $1950. 212-741-1341

### HOUSE
### Westchester

**SCARSDALE**—14 rms, 5BR plus maid's qtrs. 6000 plus sq ft. Min 2-yr lease. $10,000/mo. No brokers please.
Call Mon-Fri. 212-685-0909

### HOUSE FOR SALE
### Connecticut

**Magical Lakefront Cottage**—On private, undiscovered CT lake. Boat, fully furnished, move right in. Easy drive NYC, near Foxwoods Hi-Stakes Gambling. Pre-season sale: $149K. Ownr. (203)-537-5233

### OFFICE SPACE FOR RENT

Union Square Area
841-853 B'way - at 14th St.
Various small office suites available. Monthly rentals of $730, $825, $1355 & $1635 - including all utilities. 24-hour bldg - attended lobby. Park views. Immediate occupancy. No fee.
Contact Patricia DiSanto: 212-254-6392

# TRAVEL

### TRAVEL SERVICES

**Free Coastal Connecticut Guide**—Incl $99 wknd pkge. Info: 203-854-7825.

**Lowest Air Fares**—Save up to 80% of the agency commission. Call (212) 986-1143.

### HELP WANTED

CAPE VINEYARD NANTUCKET
Vacation/Celebration/Corp. Bookings.
(508) 457-1544

### ACTION TRAVEL

**Wild Indonesia - Hidden Thailand-Bali**—Info: 800-397-5917 - Bolder Adventures

### BIKING AND HIKING AND WALKING

**Country Inn Cycling Weekends**—1 1/2 hrs NYC. Bucks Co. Biking (215) 862-0733

### CRUISE

**DISCOUNT CRUISES**
International Tours. Licensed, Bonded & Insured. 212-242-2277, 1-800-525-6888

### BED & BREAKFAST
### Massachusetts

**Captain Dexter House**—*Martha's* Vineyard. Picture-Perfect Romantic Inn. Walk to Harbor. Edgartown. 508-627-7289

**New York Magazine's Travel Section.**
Reach 1.7 million readers who are looking for places to go, things to do...in and out of the city! To advertise, call 212-643-6500.

### BED & BREAKFAST
### New York

**A Manhattan Hotel Alternative**—Private brownstone apts. Affordable rates. 212-206-9237.

**Manhattan/London - Elegant Furnished Apts**—Short-term rentals. Daily, weekly. Moderate rates. **212-369-7691 & 800-531-4057**

**B & B NYC**—Manhattan - East Side/West Side, Uptown/Downtown. Vi/AMEX/MC. Tel: 212/362-2304; FAX: 212/721-6601

**B & B In Manh**—Fine hosted/unhosted apts - prime areas. Call 212/472-2528.

### BED & BREAKFAST
### New Jersey

**CAPE MAY RESERVATION SVC.**
Your hotline for Cape May County. We can book a room in seconds flat!! 800-729-RSRV!!

### BED & BREAKFAST
### Washington, DC

**Kalorama Guest House**—Charming Victorian. D/T residential neighborhood. Hospitality plus. Walk to Metro, shops. 202-328-0860

### BED & BREAKFAST
### Europe

**A Week In Provence**—W/French-Amer. artist. Relaxing, hiking, sightseeing in wine/art country. Nice, Cannes. Driver & meals. Women only. 718-643-1430

### BED & BREAKFAST
### Florida

**KEY WEST - Curry Mansion Inn**
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

**See Your Name In Print** & get responses. Call The Travel Section - 212-643-6500.

### HEALTH SPA

**Convenient NJ Shore - 1 hr from NYC**
Lose 10 lbs - 5-day Health Intensive Sale.
Call Now For Free Book: 908-775-7575

**Gentleman's Farm: Charlottesville, VA**—128 park-like acs graced w/a meticulously restored manor (c. 1800); several additional bldgs, rm for expansion. Private lake; board fencing; covered bridge; great buy! $1,450,000. (215) 672-1075

**LOSE 10-20 POUNDS IN ONE WEEK**
The Russell House of Key West. Gracious, European-style, full-service holistic health spa. Supervised juice fast & vegetarian diets. Balanced mind-body-spirit experience. Tennis. **Broch: 800-851-4111**

### HOTEL
### New York

**Milburn Suite Hotel - 242 W. 76th St.**
Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
**NY: 212-362-1006 800-833-9622**

### HOTEL
### Westchester

New York's Recreation Vehicle.

Tennis, swimming, dining, relaxing.

Stouffer
Westchester Hotel
914•694•5400

### INNS & LODGES
### New York

**Hamptons--Drake Motor Inn**—Nr ocean. Pool, A/C, free docking. (516) 728-1592

**Huff House Inn/Resort**—4th generation family owned. 188 acres secluded mtn beauty. Golf/tennis/htd pool/stocked trout pond, Roland Stafford Golf School. Outstanding restaurant/wine cellar. (2 hrs NYC) Roscoe, NY 12776. (607) 498-9953

**Montauk "The Country Inn By The Sea"**
Heated pool, tennis, putting green. Excellent golf, fishing, horses nearby. A/C, color TV - Cocktail Lounge. SPECIAL: $35.00. pp dbl, incl Country Breakfast.
**Shepherds Neck Inn,** Montauk 11954.
800-345-3511

*Continued on next page.*

### INNS & LODGES
#### New York

**Southampton...Village Latch Resort** "Atmospheric & lush. My favorite!" FROMMER'S "Gatsby-style mansion buildings...eclectic, lavish, cozy." FODOR'S. On 5 glorious acres, walk to town, beach. Also, rent your own mansion for private & coporate events, shoots. **1-800-54-LATCH**

### INNS & LODGES
#### Vermont

**South Shire Inn**—Romantic, elegant Victorian - w/fplcs, jacuzzis & A/C. Gourmet breakfast. Bennington: 802-447-3839

### RESORT
#### Massachusetts

**119-Acre Clothing-Optional Mountain Retreat** in the Berkshires. Full recreational facilities, weekly dances, special events. Rooms, RV & tent spaces. Families, couples, singles & day visitors welcome. May 1-Oct 12. Birch Acres, Box 1809L, Lanesboro MA 01237 **413-738-5968**

### RESORT
#### Long Island

**Shelter Island Resort**—AAA. Waterfront, sundecks, panoramic views. Fine restaurant. Swim, bikes, free golf. CCTV, in-room phone. Tennis. Spring specials. Shelter Island, NY 11965. 800-287-5454

**Fire Island · Ocean Beach** —Jerry's Rooms & Effcy Apts. Daily/wkly rentals. Maid serv. Resv now for Memorial Day. Est. 1929. 516-583-8870

**PRIVATE BEACH · PICTURESQUE**
Sailing, Fishing, Swimming, Tennis. Cottages, Lodge Rooms, incl Bkfst. **Peconic Hotel** Shelter Island 11965. **(516) 749-0170**

**New York Magazine's Travel Section**—Reach 1.7 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call Kendra or Iris, 212-643-6500.

### SEASONAL RENTAL

**East Hampton**—Wkly rental. 3 BR, 2 bths. Pool. Contemp House. 516-324-7730

**E. H.**—Bkfst by pool. Bikes, bch passes. $95-$135/day. 516-324-7730 E. Hampton

**TIRED OF HAMPTONS' TRAFFIC?**
**45 Min. From Manhattan**
On The Ocean In Atlantic Beach
Cabanas, Bath Cabins, Day Camp
OLYMPIC-SIZE SWIMMING POOL
**ALL SPORTS FACILITIES**
**Sands** BEACH & TENNIS CLUB
Atlantic Beach, NY 11509
Visa/Mastercard accepted
Write For Color Brochure, Or
Call Lynn: **516-371-4003**

### SUMMER RENTAL/SHARE

**Berkshires**—Cozy 2, 3, 4 & 5-BR lakefront homes w/flpcs. Tennis, pool, hot tubs, sailboats, canoes & private stables. Nearby Tanglewood, theaters & Jacob's Pillow. Available by week or wkend. 212-288-7370

**Hampton Bays Shares**—Quiet House w/pool on 1 acre. Long season. Close to beach, train, Jitney. **Grant: 212-996-0171**

**Ocean Beach, Fire Island**—Must sacrifice - $8,950. Lovely 3-BR. All conveniences. 5/22-9/8. Owner - 212-587-9526

**M. VINEYARD**—Menemsha **Share** 2br ctg 1-3wk/1-2per Bg 8/10 914-736-7693.

### VILLA/CONDO/APTS
#### Europe

**Greek Island**—Your dream vacations come true with our villas, apartments. 718-833-4433

### VILLA/CONDO/APTS
#### The Islands

**BIG DISCOUNTED**
**VACATION CO-OP SALE**
**AT THE MONTAUK SOUNDVIEW**
1-3 BR Units. Waterfront - panoramic
view of ocean/sound. $30K-$60K (Neg.).
Lo interest financing available.
Income rental program. 516-668-5573

**Bahamas, Paradise Island**—1-BR villa. (201) 656-0505 day, or (201)-569-6955 eve.

### VILLA/CONDO/APTS
#### Florida

**S. Beach**—Elegant 2-BR w/terr, 3 blks to bch, restaurant. $600/wk. 212-387-0013

# HEALTH AND FITNESS

*New York Health And Fitness* is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

### COUNSELING

**FINDING A THERAPIST TO TRUST**
**IS HARD... WE'LL MAKE IT EASY.**
**Manhattan Referral Service** ℠ matches
you with a licensed therapist specifically
trained to help with your problems.
**212-439-0322**

**PERSONAL PROBLEMS?**
**Psychotherapy Associates** Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

**Past Life Regression**—Tremendous Break-thrus. Iana 212-889-9889 / Raja 242-2635

**Transexual Support Group**—F To M Only. Free Consultation. 516-487-7277

### HEALTH & BEAUTY

**ELECTROLYSIS, Facials, Waxing**
Lenore Valery - The Best - 23 Beauty
Editors Agree. West 57th. **212-757-6585**

**· ELECTROLYSIS ·**
**DISPOSABLE STERILE NEEDLES**
Appointments: 7am to 7pm
Vanishing Act Electrolysis
**105 East 88th St.** **212-722-5277**

**Makeover Sale**—Safe Hair Coloring & Haircut (Style); Makeup With Expert Michel Constantini, Only $55. **288-6108**

**A RICH, DEEP ALL-OVER SUNTAN...**
Nothing Looks Better!! Free Trial.
202 East 83rd (3rd Ave.) 212-517-5700

**Electrolysis By Mala Feit, RN**—Free Consultation. E. 57th - 212-753-1200

### HOLISTIC HEALTH

**LIVING LOVE THERAPY**
Sacred Intimate Counsel 212-686-3273

**Healthful Body & Mind**—Best Bodywork. Super Blue-Green Algae. 212-874-2982

### HYPNOSIS

**Certified Hypnotherapist**—Smoking Weight. Only One Session. 212-265-2772

**Therapeutic Hypnosis**—Stress, Smoking, Weight, Sleep, Confidence. Certified 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

**Hypnosis · Counseling** For Weight,
Smoking, Anxieties & Personal Problems.
Dr. Winter - 50 E. 42nd St. **212-867-4145**

### MASSAGE/THERAPEUTIC

**SERIOUS-MINDED Only**
Professional Offices. Female, Lic. Massage Therapist. Midtown. 212-672-5270

**Expert Swedish**—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

**NOEVIR JAPANESE SPA**
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

**KOBE 56 - JAPANESE SPA**
Shiatsu, Steam, Sauna. Men & Women.
**(212) 586-0555 / 333-2588** - 7 Days

**Licensed Therapeutic Massage**—Douglaston, Queens. 718-225-1123

**Swedish/Shiatsu**—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

**LOTUS JAPANESE SPA**
Shiatsu - Swedish / **NY Penn Hotel**
**(212) 502-8732** Open 7 Days. Men/Women

### MEDICAL

**Chronic Fatigue Syndrome**—MD. Expert Diagnosis And Treatment. 212-794-9588

**Colonics · Certified Therapist**—CPW - Warm & Relaxing Atmosphere. 749-6442

**Infertile Couple Seeks Healthy White Woman,** 21-33, to donate eggs thru major NYC hospital. $2000 plus medical paid. Send photo/age/ht/wt/1st name/phone to: Phyllis - Box 244, Haworth, NJ 07641

### PHYSICAL FITNESS

**Personal Trainer**—I Will Make You Look And Feel Your Very Best. 212-213-1415

**The Bodysmith Company 212-249-1824**—The Finest Certified Trainer For Women.

**Shape Up At Home Or Office**—Certified, One-On-One Fitness Inst. 212-254-9770

**BeachBodies**—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

**Personal Trainer**—Former AAU Mr. America Body Builder. Will tailor to your individual goals. Lou Denis. 718-424-8709

**Personalized Exercise - 212-966-1249**—Expert Instruction In Your Own Home.

New York Magazine's
**HEALTH AND FITNESS SECTION**
Is The Place To Advertise Your Service.
Call 212-643-6500

### WEIGHT CONTROL

**Certified Hypnotherapist**—Weight Loss. Only One Session. 212-265-2772

**LOSE WEIGHT SENSIBLY**
Lose 3-5 lbs per week -
working **one-on-one**
with a specially trained MD.
**FIFTH AVENUE MEDICAL INSTITUTE**
**Official Medifast® Center**
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

**Official MEDIFAST® Center**
Weight Loss & Control Program
Private Offices In NY & Bergen County
212-517-1495

***THE SPA AT GRAND LAKE, CT.***
***Under New Ownership* - *remodeled rooms.*** Lose up to 10 lbs per week
while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily
·Fitness Classes ·Yoga, Spa, Indoor Pool.
***Call us for the most relaxing vacation of your life!***
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

**Medifast Weight Loss**—Administered By Board-Certified Internist. 212-535-7785

**DOCTOR'S DIET**
Simple, safe, sure. Lose 15 to 25 pounds first month. Satisfaction guaranteed. Please call for free consultation.
NEO LIFE **212-663-3762**

**Stop Dieting! Change Habits.** Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-986-7155**

# NEW YORK KIDS

## ENTERTAINMENT/TEEN & PRE-TEEN

### BAR/BAT MITZVAH

AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)

### MITZVAH PROS

New, Hi-Tech Theme Entertainment.
Lit & video available. **800-223-6060**

## ENTERTAINMENT

### ··· HOLLYWOOD EVENTS! ···

Kids'/Adult · Corp Parties · Bar Mitzvahs!
**150 Look-Alikes · 200 Themes**
Magic · DJs · Caricaturists · Audio Booths
**Hollywood Pop Gallery · 212-777-2238**

**A Touch Of Class DJs**—Disco Parties, Ninja Turtles. Bar Mitzvahs. 718-966-0255

**Big Apple Circus Teacher**—Not Just a Clown. One-Man Circus. Keefer: 679-7575

**Gandalf Rec'mnd "Best Bets" NY Mag**
Puppets, Magic, Unicycle, DJ/50's/Rock Parties, Visa/MC accepted. **800-388-0708**

**Casey The Baby Chimp & Jiggs**—Adults/kids. Show, mingle, delivery. 914-357-3318

**Madeleine, Award-Winning Magician!**—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

**Great Magic, All Ages**—Animals, Free Favors, Great Price. Jennifer 212-557-7704

**Mr. Lucky's Dogs & Stanley**—World's Smartest PIG! Adults/Kids. 800-564-8873

**Silly Lilly Clown**—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

**Starmite Puppets**—Beauty&Beast, Ninjas, Mermaids, Turtles! Ages 2-10. 473-3409

**"THE LITTLEST CLOWN... A great Broadway family musical at a God-sent price! I Loved it. Go!" —Liz Smith**
Pixie Judy's Musical Theatre **212-838-8528**
Great For Birthday Parties, Too!

NEW YORK Magazine's special advertising section

### NEW YORK kidS!

Your guide to special events and services designed just for children!

Look for party services, tutoring, au pairs, museum programs, camps, day care, sports and music instruction, and more.

*T*o advertise, call *D*enise *S*isto at

212-643-6500

### PURPLE PICKLE

**NY's LARGEST PARTY SPECIALIST**

- Mr. & Mrs. Mouse
- Yellow Bird
- Turtles
- McDonald's Farm
- Beauty & Beast
- Kid-Size Carnival
- Cotton Candy
- Barney, etc...

**FREE BROCHURE · 516-242-1200**
**· 718-463-2641 · 212-227-1217**

## ENTERTAINMENT/MUSIC

**Under The Sea**—Steel Drums, Dancers... Kids play drums, too! 718-965-1765

## PARTY SPACE

**DEZERLAND'S '50s FUN CITY**
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **Claire: 212-564-4590**

**Party Poopers**—Come to Manhattan's newest party place for kids! 212-587-9030

***Upper East Side Billiard Club***—*Best party space for kids!* 10-200. 212-831-7665

To place your ad in
NEW YORK KIDS,
call Denise Sisto at 212-643-6500.

# BOAT AND YACHT

*New York Boat And Yacht* is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

**SCHOONER FREEDOM**—Cruise and Entertain on the Charming, Most Beautiful Tall Ship in New York. **(212) 363-5556**

**COASTAL CLASSICS**
Superior Planning & Culinary
Presentations. NY, NJ & CT. **201-661-1688**

**DOVE YACHT CHARTERS**
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
**NYC 212-645-9348 NJ 201-482-1991**

**LOTS OF YACHTS**
Finest selection of motor & sailing yachts avail for corp parties, special events, weddings. Parties from 2-2,000. **212-505-2214**
**Book For July 4th Now!**

**MANHATTAN YACHT CHARTERS**
Celebrate Columbus July 4th. Parade of Tall Ships, Fireworks Extravaganza. Simply the best in quality yacht charters!
**212-995-5470**

**MYSTIQUE**
Classic Weddings, Private Parties
**MYC, Inc, Wall St, NYC 718-351-9395**

**Romantic Love Boat For 2**—Bed & bkfst on private yacht. $500/day. 212-362-2630

Charter **MV JUBILEE** - A quality, private dinner yacht for your party to 150 guests.
**GALA YACHTS 212-307-0985**

**ACQUARIAN CHARTERS:** Top yachts, exquisite catering. Impeccable Attention To Detail. **NO FEE! 212-741-0708**

**Corporate · Parties · Weddings**
On the Most Luxurious, Best-Priced Yachts in NY. Starting at $20 pp.
**AYC · 212 · 629 · 3728**

**RUSSELL YACHT CHARTERS**
Est. 1971. For the executive who demands the best. Our luxury yacht charters are staffed with a professional crew. Your satisfaction is our objective. **1-800-635-8895**

**"Cloud Nine" - Simply The Best**—Private Luxury Yacht Charters. 718-428-5003

### Make Some Waves With Your Special Events

**PRIVATE DECK & FULL SHIP CHARTERS ON NEW YORK HARBOR**

Our luxurious ship can accommodate up to 600 guests. Choose from affordable packages with:

■ Flexible bar and menu plans ■ Live entertainment
■ Theme Cruises ■ A/V set-ups ■ Decorations

Call now to add a splash of fun to corporate events, weddings, bar mitzvahs, meetings, all occasions.

(212) 742-2789

SPIRIT OF NEW YORK
HARBOR CRUISES
■ PIER 9, MANHATTAN ■

### SALISA YACHT CHARTERS

For All Your Corporate & Social Events. Book Early and Save $. Special 4th of July Rates Available. **Coast Guard Certified.**
**212/786-1226**

**V.I.P. YACHTS** presents **NY, NY**
Weddings · Corp. Affairs · Dinner Cruises
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**YACHTS FOR ALL SEASONS**
Parties planned with your needs in mind.
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*New York Interiors* is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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*Strictly Personals* is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

**Extraordinary Lady**—Concert pianist of world stature, with exotic beauty, desires an *extremely successful, cultured man*, 39-49, with sincerity and integrity, to share life forever with this truly attractive, self-confident yet compassionate woman. Photo preferred. 8034 ✉

**Affectionate Professional**—Handsome, romantic - seeks attractive, devoted, marriage-minded female, 25-49, for lots of love and family. Phone/photo. 3075✉☎

**Jewish Renaissance Prince**—Tall, active, kind Manhattan attorney seeks bright, attractive, professional Jewish lady (29-34), nonsmoker, with a passion for life - ready for a committed, sensible, sensual, romantic relationship. Photo/phone. 3167 ✉

**Joyful Co-Existence**—Is what we all seek. 46, tall, shapely beauty desires successful, sensitive man with great depth and generous spirit. I'm accomplished, secure, cultured and full of adventure. Let's share life's pleasures. Note/photo. 5836 ✉ ☎

**Black Female Scholar, 30s**—Tall, full-figured, radiant Manhattanite. Seeks tall, *single, successful gentleman for laughter*, dancing, romance. Note/phone/photo please. 3162 ✉

**Frankly Fabulous Female**—Manhattan, 50s, looks, brains, class, financials - needs tall, slim male with like qualities, age 55-65 please. 3163 ✉ ☎

**Healthy, Handsome, HIV-Positive**—38, very fit, successful business owner - with a *wide range of interests from the irreverent* to the traditional - is looking for a striking woman in her 20s with an equally distinct set of interests. Note and photo. 5834 ✉

**Looking For Love**—Attractive, caring Jewish male, 5'10", 53, professional, with a sense of humor. Enjoys sharing feelings, romantic walks, films, dancing and dining. Seeks *warm and affectionate*, sensitive, bright, open and communicative, pretty female, 36-49. Photo/phone/letter. 8047 ✉ ☎

**So Much Love To Share!**—By this good-hearted, prominent, Ivy MD/PhD, cultured, most handsome, warm, wildly successful, muscular, tall, fit, 30s, high on life, with passion for helping others, meaningful work, joyful play, fitness, humor, fun. Seeks best friend in the form of a brainy, sincere lady to 38, refined, 5'7" plus for keeps. Reply requires photo. 3157 ✉

**Sincere, Handsome JD, 28**—Athletic, sensitive; *wants soul mate*. 5875 ✉ ☎

**Great Lady**—Looking for '90s version of Ozzie and Harriet - attractive, successful, funny, optimistic, energetic, 37, 5'8", Wasp. Loves skiing, outdoors, theater, dance, international travel, quiet times. Seeks similar nice guy for fun, marriage and family. Note/photo/phone. 8029 ✉

**Ready For A Change Of Weather?**—Spring into action with this cute, creative, petite and sweet, professional Jewish woman. The last 10 years have been focused *on career. Now this woman*, 37, is focused on romance, the outdoors (skiing, hiking, biking and horseback riding), travel, cooking classes and laughter. Incurable and sophisticated romantic with a small-town heart. Looking forward to warm summer days. 5823 ✉ ☎

**Green-Eyed Lawyer**—Equipped with PhD. Overeducated but extremely attractive woman - warm, witty and unconventional. Over 40, looks early 30s. Seeks a kind and gentle man, an intellectual equal. 3149 ✉

**Dangerously Addictive!**—Pretty, slim, shapely blond, smart and savvy, seeks tallish, witty romantic - Jewish, nonsmoking, 43 plus, who's handsome, accomplished, *worldly and warm, for caring*, commitment, and the occasional chocolate fix. Photo please. 8020 ✉ ☎

**Nice Jewish Guy**—A mother-in-law's *dream - hope I'll be yours*. Handsome, 37, DDS, 5'8", fit, warm, good sense of humor, adventurous but family-oriented. Likes Sunday Times, classical music, the arts and skiing. Seeks playful, cultured, beautiful and down-to-earth Jewish woman, 27-36, for love, life and kids. Note/photo a *must*. 5?864 ✉

**An Israeli, Single Jewish Male**—Of European descent, lives in Boston, an MD, 36, 6', 188 lbs, handsome, easy to get along with, *sincere, communicative*, with traditional values and tasteful sense of humor. Looking for a warm, intelligent, attractive, possibly somewhat full-figured, family-oriented Jewish female, 25-36, with strong Jewish identity, for friendship, commitment and common future. Nonsmoker. Returnable photo appreciated; I'll do the same. 9988 ✉

**Pretty, Vivacious Professional**—41-year-old Jewish woman, warm and caring, seeks intimate relationship with an intelligent, successful, humorous and loving *man*. Photo appreciated. 5783 ✉ ☎

**Pretty MD**—Wishes to meet fellow MD in private practice to commiserate over Medicare and OSHA - but then enjoy fun times together. Must be Jewish, attractive, age 34-43. 9983 ✉

**Artistic, Unconventional**—Diamond setter, 43, 5'11", looking for warm, sexy woman to build a life with. If you like horses, music, art or movies - all the better. 5799 ✉ ☎

**Attractive**—Manhattan private elementary and high school graduate, PhD psychologist, would like to meet a 45ish Jewish gentleman tired of the singles scene. 5860 ✉

**Denim And Lace**—Attractive Jewish female (32, 5'3") - likes movies, music, Mets and more. Seeks fun, friendship and a future. Photo optional. 8019 ✉ ☎

**Untypically Leo**—Seeks fun and romance *with a 25-45, attractive, sophisticated*, affectionate woman with slender-to-medium, shapely build. Financially secure a plus. Race, religion not an issue. Preferably Westchester, Manhattan or lower CT. I'm an athletic, 5'9", 165 lbs, 47-year-old Ivy Leaguer, financially secure, who looks and acts like 37, and enjoys doing different things. Classy, with diversified personality (suits to sweats) and a good sense of humor. I'm open-minded, sensitive, like sports - especially playing racquetball, *music, movies and good conversation*. Note/phone/photo please. 5809 ✉

**"Let's Talk"**—If your life is full and you're looking for *that* missing piece, read further. Petite, good-looking Jewish Manhattanite - vivacious, sexy, multi-faceted, successful in business, looking for 40-plus man who is bright, sensitive, well-established and aware, to share all of life's wonders! Note/phone/photo. 3110 ✉☎

**Beautiful Green-Eyed Brunette**—30s, 5'4", 105, Wall *Street, adventurous* and passionate. Seeks secure, handsome professional counterpart, 35-50, 5'10" plus, for committed relationship. Photo a must for reply - will exchange. 3170 ✉

**LI Professional**—Slim, pretty, Jewish nonsmoker seeks trim, secure man, 5'9" plus, 47-53, for fun/romance. 8003 ✉ ☎

**You've Waited Too Long**—For an 18K gold-natured, 45-year-old, single Jewish male interested in tennis, movies, concerts, comedy and dining out. If you're a down-to-earth, 5'2" and under, slim, single Jewish female, 34-42, the time is now. Photo appreciated. 8037 ✉

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**Let's Go, Do, Experience, Live, Love**—Laugh - and build a caring, sharing relationship. Be a warm, bright, fit, successful, relatively happy, 50ish Jewish man, for this similar, upbeat, petite NJ businesswoman. 5821 ✉ ☎

**My Toughest Assignment**—Jewish male, 35, *media exec, good-looking, slim*, Ivy educated and athletic, can solve this case with an intelligent, attractive, warm female, 25-33. Photo! 8045 ✉

**Are You A Gentleman?**—Attractive, slim, athletic, blond arts manager, 34, seeks kind, intelligent, spontaneous and successful man, 35-45, with a wicked *sense of humor. If you don't usually* answer ads, maybe this is the one. Photo preferred. 8032 ✉ ☎

**Extremely Pretty, Slim Professional**—Jewish woman - kind, warm, very bright, sane. Loves city arts/country walks, tennis, reading, family, etc. Seeks male best friend and lover, 52 plus. 5822 ✉ ☎

**Honest, Tall - Willowy/Thin**—Long hair, attractive female, 30s, no kids. For professional male, 6', thin/willowy, 40s, no kids, for love. NY/CT/NYC. Note/photo. 3132 ✉ ☎

**Extremely Beautiful**—Golden-haired, sparkling blue eyes, gorgeous figure, 5'6" and 35, sensuous and sweet, smart and well-traveled, with many varied interests, seeks a special man of character, culture and success. Note/photo/phone. 3048 ✉

**Jewish Man, 31, 6'2"**—Very handsome, athletic, solid values, sincere, teacher - seeks refined, traditional, caring, NY Jewish female, 21-31. Photo. 8007 ✉ ☎

**Beautiful Brunette**—35, 5'6", athletic, sense of humor, affectionate and loyal, seeks best friend to share romance, adventure and family. If you're a tall Jewish professional, 37-47, attractive, nonsmoker, and sincerely looking to build a future with a best friend, let's meet. Note/phone/photo please. 3151 ✉

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**Gay Jewish Woman**—Smart, funny, kind, stable, young 50s, seeks similar, down-to-earth, NYC area woman. 3160 ✉

**Affectionate, Sensitive**—Handsome in and out. Professional, young 50s, seeks 40s, great figure lady to adore. Photo please. POB 127, Albertson, LI 11507.

**Love And Marriage**—Sexy, slender and sane - 5'8", blond, Jewish, athletic woman (37), seeks warm, witty, well-bred, handsome, 6'-plus professional man (35-45). Note/photo/phone. 5848 ✉ ☎

**Head-Turning, Sensitive, Slim**—36, Jewish female - sultry, athletic, professional, lively. Seeks Jewish, handsome, successful, warm man, 32-45, for lasting relationship. Note/photo/phone. 5833 ✉

**Classy, Vital, Fair British Beauty**—45, traditional values. Attractive gentleman who mirrors those values, for serious relationship, 45-55. Note/photo. 5853 ✉

**Weekend Dad**—Looking for full-time relationship with a woman who is marriage-minded. I'm 31, 5'10", 200 lbs, Jewish, live in NJ, work in midtown Manhattan, self-employed, ex-body builder, still in good shape. Love sports, beach, skiing, holding hands, spending time with ones I care about. Looking for a caring, (com)passionate female who is in good shape and isn't afraid of having a serious commitment. Send note and photo please. 3148 ✉

**Strawberry Blond Beauty**—5'7", very trim and pretty, 43, warm-hearted, high-spirited, outgoing, easygoing, accepting, friendly. Enjoys almost everything and makes things more fun for others...intelligent, successful Christian woman, nonsmoker - seeks special man for loving relationship. Photo a must. 3166 ✉ ☎

**Dynamic Professional**—Handsome, romantic, seeks elegant, slim Jewish lady, 50s. Recent photo. 3161 ✉

**White Gay Male**—38, 6', 180 lbs, in exciting career change, has good fortune of health, smarts, friends and looks. Seeks gay male with a well-developed sense of humor for a committed relationship. Note/photo/phone. 8044 ✉

**Tall, Handsome Wasp Gentleman**—Youthful 66, divorced, writer, loves music, travel - seeks Christian Manhattan lady, 45-65, bright, warm, attractive, fit, educated, nonsmoker, equally financially secure, retired or about to. Photo? 5831 ✉

**Very Handsome Italian Male**—36, cultured and educated, seeks attractive, sexy and smart woman for commitment. Note/photo. 8042 ✉

**Witty, Romantic Man**—33, editor, who likes books, music, good conversation, swimming and commitment, seeks female kindred spirit. Are you warm, down-to-earth and passionate? I'd like to meet you. Note, phone and photo. 8046 ✉

**Life's Too Good Not To Share It!**—Tall English redhead, 40-something, Westchester, seeks warm, funny man, 45-55, for lively conversation, varied activities and a good laugh. 5817 ✉ ☎

**By Invitation Only...**—Upscale, single, white professional woman, 40, would like to invite single, professional, upscale gentleman, 40-55, interested in arts, out-of-doors and travel, to meet for a glass of wine. RSVP with phone number. 3164 ✉

**Grecian Beauty Of High Intellect**—Seeks Jewish MD, mensch, 40 plus. 3145 ✉ ☎

**Like This Ad Short And Sweet**—Pretty, petite, 5'2", 40-year-old woman, looking for male counterpart, 37-50, for meaningful relationship. 5779 ✉ ☎

**As Passionate**—About country days as mambo nights. Slim, pretty, young 44, professional woman seeks 40-something, attractive, successful, all-around nice guy for country weekends, city fun (mambo optional!), for friendship with love, for keeps. Note/photo please. 5787 ✉ ☎

**Lithe, Blue-Eyed Swimmer/Radio Exec**—27, seeks tall, handsome, athletic, educated, satiric man, 27 plus. Photo. 5808 ✉

**Beautiful, Exciting, Leggy, Legal**—34, Jewish, enjoys Hamptons, art, music, Mercedes, dancing, family, chess, looking for mate and friend to share all. Photo. 8009 ✉ ☎

**Funky But Chic**—Pretty, petite, creative, playful 39, Jewish, passionate for New Orleans, animals, gardening, theater, friends, fun. Seeks spirited man who's sensitive, successful, generous, open-minded, outdoorsy, 32-45, Seinfeld-like - for loyal partner. Nonsmoker. Photo. 5777 ✉

**Warm, Kind, Easy To Please**—Jewish lady, 39, with good looks and brains, seeks a never-married, smart, gentle man for a lifetime of sweet moments. 5794 ✉ ☎

**Woman Wanted**—Looks, humor, brains, and a bit mad, age 35-45. I am intense, intricate, successful, funny and handsome, age 56. Homes NY/Martha's Vineyard. Phone/photo/note. 5866 ✉

**Psychotherapist**—Tall, sensitive, 59, home in the Berkshires. Seeks pretty, sensitive, youthful woman. Photo. 8026 ✉

**Lonely Heathcliff**—With empty pockets but a heart of gold, seeks his Cathy - a thin, youthful (in spirit and mien), healthy, intelligent, honest and down-to-earth, warm and caring, outdoorsy Manhattan dog lover (under 45), to requite his love. Pix please. 8024 ✉

**Is There A Fun Man**—Out there for me? Female writer wishes to know. Are you 35-42, a nonsmoker? Photo please. 5810 ✉

**I'll Keep Your Heart Throbbing**—Pretty female cardiologist, 33, Jewish, slim, warm, witty and adventurous - has career on track and now seeks commitment-minded, down-to-earth, tall Jewish male professional, 34-40, with varied interests, to share brighter days and warmer nights. 5815 ✉ ☎

**Handsome, Intelligent, Funny Lawyer**—30, seeks beautiful, fit woman, 25-30, who enjoys working out, travel, dining out and movies. Note/photo. 8040 ✉

**Gay Male Seeks Jewish Female**—For best friend, love, possible marriage. I'm 42, Jewish, gay (not practicing), healthy, professional, affluent. POB 6474, NYC 10128.

**No Exaggeration**—Share future with unique, handsome, personable, humorous, successful Jewish male, 48, fit, trim - desires special slim lady, 30s. 3154 ✉

**Gorgeous, Gifted, Genuine**—And great legs! Slim, classy lady, mid 40s, seeks divorced Jewish male, 45-55, who possesses the sterling qualities of kindness and honesty. A good sense of humor, intelligence and a desire for commitment are a must. NJ/NY. Phone/photo. 3172 ✉ ☎

**Adventuresome Professional Male**—30s, seeks lady to explore NY. Photo. 8013 ✉

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**Charmingly Unconventional**—I'm 38, a 5', spirited redhead, a woman of contrast, aggressive yet mysteriously shy, quick-witted, ambitious and passionate about my work. I ski, play tennis, scuba dive, love to cook and must reach Shangri-La before I die. You're tall, an accomplished man, strong-willed yet sensitive, and very successful in your field - who is not afraid to communicate and is interested in developing a committed relationship. Note/photo/phone. 5818 ✉ ☎

**Very Pretty, Playful, Smart**—Strawberry blond - slim, 30s, professional. Creative, sensual, athletic, with a warm heart and adventurous spirit. Seeks a good-looking, successful professional man (34-48), who is affectionate, fun and self-aware, for love and marriage. Note/photo. 8015 ✉ ☎

**Successful, Fit**—With stamina and good looks, 25, 5'10", needs lady, 24-30, with same qualities - for romance and lots of fun. Note/photo - will return. 5826 ✉

**Successful, Handsome Indian**—36, 5'11" - enjoys travel, reading, tennis and a good game of squash. Seeks affectionate, slim, educated woman, nonsmoker. Note/photo appreciated. 5827 ✉

**Dreams Can Come True**—Attractive, 32, 5'6", warm, shapely, intelligent, cultured Jewish woman, who loves travel, sports, good conversation and happy times - is looking for genuine (31-38), handsome, successful, well-bred, cuddly man with a real heart of gold - for everlasting relationship. Note/photo appreciated. 5824 ✉

**Sharing Sunsets, Laughter**—And warmth. Easygoing, sensitive nature lover who also appreciates NYC - 40s, male - seeks soul mate. Prefer photo. 5828 ✉

**Attractive, Sensitive, Centered**—Professional, single mom - wishes to meet tall, loving Jewish man, 40s-50s, with self-esteem and values. Note/photo/phone appreciated. 5837 ✉

**A New Beginning**—Very pretty and sexy, playful yet refined, bright and curious female - likes music, sports, adventure and is a genuinely nice, caring person. Seeks one special, warm-hearted, good-looking, smart and successful gentleman, 38 plus, with sense of humor, who is almost grown-up. For fun, romance and happily ever after. Photo please. 8008 ✉

**Fairfield/Westchester Counties**—People say I'm a lot like Scarlett, but I'm really just a completely adorable CT girl, 37, with old-fashioned values, big blue eyes and a generous heart. I'm a writer, avid traveler, and the kind of woman who makes dinner (not reservations) for the man I love. Like Scarlett, I'm a lady with a purpose. So, my handsome, truly Christian Yankee gentleman, 34 plus, I'll search till I find you. If you want to be found, and you're serious about marriage and about being a daddy, send note/photo. 5825 ✉

**Handsome, Warm, 6', Slim And Trim**—47, easy to talk to, comfortable to be with, seeks 33-43, slim, trim, attractive professional female, nonsmoker, 5'6"-5'11". Note/photo if available. 8004 ✉

**Seeking Soulmate**—Handsome, 36, Unitarian, professional male - warm, sincere, funny. Enjoys country walks, movies, music. Looking for a pretty, emotionally stable, nonsmoking, down-to-earth woman to share in all of life's adventures. Photo/note. 5715 ✉

**Cute Jewish Woman JD**—30, 5'2" - loves the Mets, dancing and more. Seeks a nice Jewish guy, 27-35, for best friend and lasting relationship. 8028 ✉ ☎

**Pretty Redhead, Black Female Vocalist**—Tall (6'), 31, with copper-colored eyes - likes volleyball, movies, exotic dinners and jazz brunches. Seeks tall (6' plus), attractive male, 27-40, with an athletic build, a love of life and a quick wit...for good times and lots of laughs. Race unimportant but note/photo/phone a must! 5735 ✉

**Classy, Green-Eyed, Divorced**—Jewish female, 32, slim, intelligent, attractive, with great legs, seeks sincere, honest, Jewish professional male, 32-42, who loves to spoil and be spoiled, for best friend/marriage. Serious reply only. Note/phone/photo. 5859 ✉

**Here Comes The Sun**—CT attorney, 43, athletic - enjoys tennis, Martha's Vineyard, biking and theater/museums. Seeks attractive, down-to-earth lady, slim, 5'4"ish, with sense of humor. Nice legs and photo appreciated. 8006 ✉

**Lovely Fly-Fishing Gal**—Seeks tender angler to chase rainbows. I'm 39, Jewish, DC journalist. Note/photo. 9981 ✉ ☎

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**Sexy Blue-Eyed Woman**—37, 5'4", seeks smart, social, communicative, established man. My passions include the outdoors, sports, theater, music and travel. If you are interested in building a lasting relationship with someone fun and bubbly, I'm the one. Photo requested. 8010 ✉

**Super-Handsome Renaissance Man**—Very successful, white corporate lawyer, 37, 6', 180 lbs, culture junkie - with terrific body, dry wit, warm heart, adventurous soul, probing mind and sensuous touch - seeks beautiful, bright lady, 23-35, for love forever. Latin, black, Asian or European a plus. Photo/phone please. 8001 ✉

**Ravishing, Brainy, Raven-Haired**—Jewish woman, 32 - loves VT, the Mediterranean, films. Seeks handsome man of strong character and Jewish values. Photo. 8030 ✉ ☎

**George Seeks Gracie**—For long-term sitcom (will feed you lines or breakfast in bed). Single male, 5'7", 44, film professional, jazz fan, Midwest transplant, seeks down-to-earth, cerebral, attractive woman in her 30s. 8022 ✉

**Distinguished-Looking CEO**—Very youthful 60, loves boating, music and theater. Seeks warm, petite, slender, attractive Jewish woman, 38-48, nonsmoker, with similar interests, for caring and sharing. Phone/photo, please. 5835 ✉

**Black Lady**—Retired school teacher, youthful - enjoys theater, travel, dining out and the great outdoors. Seeks gentleman to take ballroom dancing lessons with. Race unimportant. 5851 ✉

**Warm, Loving, Affectionate**—Great-looking (No Joke) Manhattan Jewish female, financially and emotionally secure, seeks her Jewish "only", 40-55 male counterpart to bring home to Mom. 5865 ✉ ☎

**Attractive, Hopeless Romantic Female**—35, single, successful Wall Street professional, fun-loving - loves skiing/tennis, traveling (particularly weekend getaways). Looking to meet white Christian male (29-39, nonsmoker) with great sense of humor, to share similar interests and life (those getaways won't be the same without you). Take a chance on romance. Note/phone/photo (optional). 8023 ✉

**Gentle, Caring Man**—43, Christian, professional, nice-looking, seeks beautiful woman, 27-37, a friend - and seeking a warm, lasting relationship. Note/photo/phone. 5843 ✉

**Pretty, Personable, Bright**—34, good figure, 5'6", enjoys fun times and quiet times. Seeks one special man, sincere and kind, for friendship, romance...wedding bells and diapers to follow! Photo please. POB 143, Fleetwood, NY 10552-0143.

**Me: Sensuous, Blond, Slim**—Curvaceous, 33, Jewish woman - seeking the ultimate intimate relationship. Being married once may not have been enough, but my 6-year-old son is the only child I plan to have. Assets: very funny, smart, good cook, great backrubs. You: 48-53, Jewish, slightly offbeat, highly accomplished, and in search of a woman whose mind, body and soul will leave you longing for more. Note/photo. 8036 ✉ ☎

**Gay Male**—Tall as a bean pole, skinny as a rail, white as a sheet, smart as a whip - seeks same. 5829 ✉

**Ticklish Funnybone**—Artistic, petite photo editor - loves the outdoors (but not too much of it), hanging out with friends and exploring the city. Seeks creative, nice guy, 34-45, who loves to laugh (especially when reading the personals). 8018 ✉

**Former Male Model**—Now businessman, 33, with old-fashioned values, desires intelligent, warm, spiritual, passionate woman, for relaxed dinner and boating dates, possible marriage and children. Prefer long-haired, Italian/Spanish type, but not that important. Note/photo/phone. 5840 ✉

**Sincere, Caring Male**—Tall, easygoing, attractive, with sense of humor and wide range of interests, seeks a pretty, traditional Christian female, 25-35, who enjoys NYC, being treated special, and wants to build a long-lasting relationship. Note/photo/phone. 5839 ✉

**Stop The Presses!**—Pretty, slim, bright, laughing green-eyed blond, with wit, warmth and class, seeks smart, funny Jewish man, 38-47. Photo. 5852 ✉ ☎

**Outdoorsy Man**—46, Rockland/NYC, tall, thin, bearded, nice-looking, writer/wilderness guide, warm, sensitive, environmentally/socially concerned - seeks attractive, loving, positive-minded woman for possible committed relationship. Photo, please. 8027 ✉

**Handsome, Successful**—Corporate lawyer (38, 5'11"), seeks really pretty, thin, gentle, sweet, down-to-earth female (28-33), who enjoys theater, movies and travel, and wants a Jewish home and family. I like Andie McDowell's looks. Photo/phone required. 5841 ✉

**Refined, 99-Year-Old Jewish Lady**—5'7" (when I can stand straight), 125 lbs, not too badly wrinkled (I use Pond's), not too many age spots (I use Oil of Olay) - seeks Jewish or nonJewish gentleman, 99-110. Must play a wicked game of checkers and gin rummy, like to dine on Gerber's and Beechnut. Must have your own walker and own set of teeth. Also, prefers not hearing about your grandchildren not visiting you. Occasionally likes to cha-cha or do mean "mambo"... P.S. Now that I've got your attention, I'm a 32-year-old Jewish maiden, 5'7", an aspiring NYC comedienne and comedy writer, a live wire, seeking an over-6' tall, energetic, kind man with a fabulous sense of humor. Photo and letter a must. 9690 ✉

**Lady Doctor**—5'6", pretty, thin, Jewish and 34, is finally ready to settle down with that special guy. He must be athletic, humorous, nice-looking - and some brains and a successful career wouldn't hurt either! If you still like The Honeymooners and Superman, if tennis and the US Open turn you on, then I'm the right prescription for you. Note/photo. 5842 ✉

**Are You The One?**—Attractive, successful professional female, 38, seeks nice, intelligent, attractive, fun-loving man, 30s-40s, for long-term relationship. Smoker welcome. 8033 ✉

**A Picture And A Note**—Is the first step to meeting your dream girl. Beautiful, athletic, spunky, affectionate, warm, with a great sense of humor, 29 and Jewish - looking for fun, romance and sincerity. NJ resident okay. Photo a must. 5845 ✉

**Dark-Eyed Beauty**—Loves to laugh. Warm, artistic, articulate. Seeks friendship and more with bright, articulate and playful man, 40 plus. 8031 ✉ ☎

**Hispanic Female MD**—38, single, looking for professional man, any race. 8002 ✉

**Fascinating Woman**—34 (corporate lawyer), seeks man who believes life offers limitless possibilities for adventure, passion and enlightenment. My appearance (much?) more than passes muster (i.e. I'm slim, attractive, etc.), and yours should too. Note/photo. 8035 ✉

**Southern Gentleman**—Treat yourself to the best. I live in New Orleans, 33, very attractive, athletic. Seeks Jewish female, 22-32, slim, attractive (I'm picky) - to meet and develop relationship. Photo. 3155 ✉

**Sophia Loren Looks**—Earthy, elegant, 35, Jewish, cultured, multilingual, seeking successful man. POB 1369, NYC 10028.

**Ebony Lady**—Corporate VP, white male, 5'7", seeks pretty black female, 31-40, health-minded and God-oriented. Photo and note, please. 5846 ✉

**Tall, Handsome Jewish Male**—6', 180 lbs, blue-eyed professional, all-Ivy education (MBA), 28, extremely athletic, spontaneous and kind. I love skiing, Mozart, children, sports (keeping fit - I run a 3:50 NYC Marathon). I seek a smart, pretty, independent Jewish female, 20-28. Please be down-to-earth. No nail polish or heavy makeup. Photo please. 5847 ✉

**White Jewish Female**—With great looks, career and passion for gardens, life and travel, seeks witty, brainy and focused man for committed relationship. Note/photo/phone please! 8041 ✉

**Wanted**—Sexy guy who loves the good life: "Le Cirque", Loran, Lamborghini, 45 plus. 5838 ✉ ☎

**Caring, Attractive, Educated**—Divorced Jewish female, 39, looking for intelligent, secure man, 39-45, to talk to, laugh with and love. If you enjoy travel, movies, quiet evenings - let's talk. Photo/phone/letter appreciated. 8005 ✉

**Truly Special**—Female, Jewish, 40s - looks, smarts, sensitivity, integrity, warmth - seeks male counterpart. 5857 ✉ ☎

**Sparkling, Blond - And Brainy**—35, very pretty, successful businesswoman. Well-educated (MA/MBA), and a world traveler with eclectic interests. I'm reliable but spontaneous, quick-witted yet serious, fun-loving, adventurous and warm. I seek an established, bright, sincere, witty and outgoing man, 38-50, with varied interests - for future possibilities. Note/phone/photo a must. 5855 ✉

**Extroverted Yet Shy**—Single, attractive professional woman, nonsmoker, 39 years - interested in politics, books, movies, outdoors, travel, talking, listening. Seeks male counterpart to exchange thoughts and ideas. Home phone number and photo, please. 5856 ✉

**Unfortunately Life Is Short**—We only pass through one time. So please, let's be honest and sincere, with no game-playing. I work hard (exciting career in music industry), play hard (theater, fine dining, romantic quiet evenings) and work out regularly. 42 years old, divorced, 5'10", 160 lbs, great body, very sexy with strong resemblance to Michael Douglas. Desire a very special lady to love and adore and share a wonderful life together; 28-38, exceptionally attractive, thin nonsmoker who is emotionally stable and knows this is not a dress rehearsal. Photo a must. 5858 ✉

**Hugs And Kisses**—From professional (PhD), children in college, to special slim lady (35-50) - for ideas, movies, home life. Photo. 3169 ✉

**Golden Opportunity**—Bright, attractive, energetic, professional Jewish male, 37, 5'9", who enjoys sports, movies, traveling and dining out, is seeking a down-to-earth, sincere woman for a compatible relationship. Photo optional. 9973 ✉ ☎

**Creative, Pretty, Witty**—Describe this designer, 35, who seeks a sincere Christian man to share my love of art, conversation, fun, and the outdoors. Note and photo, please. 5861 ✉

**Are You Ready To Fall In Love**—With playful, athletic, 6', bright Jewish guy, 35? If you're charming, golden-hearted, honest, 25-35, send note/photo to begin romantic journey. 5863 ✉

**Smart With Heart**—Tall, trim, 50ish psychologist/artist seeks warm, trim, unpretentious professional female (40-50), with interests in arts, country and city life. 5867 ✉

**Literary-Minded Wasp**—38, writer/teacher, Harvard-educated, mens sana in corpore sano, seeks attractive, well-read woman, 25-33, with sense of humor, good taste and traditional values. Please send photo and bio. 3168 ✉ ☎

**Lots To Offer**—For just 29 cents, you can meet a happy, fun-loving, slim, warm-hearted, bright, NYC-educated professional woman, comfortable with jeans, black tie and self - very pretty, 39, Jewish. Seeks male counterpart, 5'9" plus, 39-47, capable of sharing, for serious relationship. Sense of humor, adventure, good self image important. Photo/phone. 5854 ✉

# ASSORTMENTS

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## STRICTLY PERSONALS

**Extraordinarily Intelligent**—Handsome male, tall, 6'3 1/2", in his 50s, very athletic, and major chief executive officer, just separated, seeks female interested in marriage. Must be of great intellect, socially accomplished, and interested in music and art, very sexy and romantic. Meet me at my private club in NYC for tea, to see if we are compatible. You must be equally comfortable in the art gallery and the discotheque. I need a strong, attractive equal to spend forever together. 5659 ✉

**Very Pretty Jewish MD**—Beautiful eyes and great legs (so I'm told), thin, athletic - loves to ski and play tennis. I'm sincere, warm, fun-loving and family-oriented. Seeks male professional of similar values, 34-41, 5'9" plus. Photo required. 3171 ✉

**Marriage-Minded, Handsome**—Jewish attorney, 33, warm-hearted, seeking pretty, slim Jewish female, 25-32. Photo a must. 3173 ✉

**Attractive, Eclectic, Intelligent Male**—28, with a dry wit and an open mind, seeks female, 22-32, with similar qualities. Race and religion unimportant. Honesty a must. Photo. 5806 ✉ ☎

**Successful, Handsome Male**—Tall, dark - likes sports, boating, travel. Looking for single, white Jewish female, nonsmoker, 25-32, to share a lifetime of fun. Note and photo. 9987 ✉

**Manhattan Maven**—45, 5'10", 180. Likes restaurants, dry wit, fashion. Seeks very pretty lady, under 38, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 3064 ✉

**Let's Retire Together**—Handsome, athletic physician, 63, Manhattanite, seeks warm, pretty, active, educated, family-minded and quite comfortable Jewish woman, to 55, for a devoted, adventuresome, equally shared, glorious life. Letter and photo. 3165 ✉

**Hi Partner**—Male, 6', 220 lbs, 52, divorced, no children, originally from Israel, likes travel, eating out, sports. Looking for a petite, lively woman to have a relationship with. 3146 ✉

**46-Year-Old South American Lady**—Lives in Westchester. Loves operas, cultural things - travels often overseas. I'd love to meet European or American gentleman, 46-60, to share these things and serious relationship. 8039 ✉ ☎

**Attractive Brunette**—Slim, 5'5", single Jewish female, 26, seeks fun-loving, sensitive, nice Jewish professional man, 26-35. Should be commitment minded. Note/photo a must. 5776 ✉

**Nice, Quiet, Sincere**—28, female MD looking for MD/JD/etc. - Jewish male, 28-34, nice, honest, sensitive, with character and sense of humor. Photo. 9968 ✉

**Eclectic Brunette**—45, 5'3", slender, bright and very pretty - with a curious mind, lively spirit and warm heart. Seeking attractive Jewish male. Object: merrymaking and monogamy. Note. 5807 ✉

**Financially Independent**—Successful businessman seeks intelligent, attractive lady, 35-48. I am a widower, nice-looking, in my early 50s, who loves family, art, honesty and kindness. Note/phone/photo (will exchange). 3143 ✉

**Heartaches Cured**—Cardiologist, white male, 38, tall, slim, elegant looks, plays tennis and jazz piano, enjoys travel. Catholic. Bio/photo. 5813 ✉

**NY Woman Seeks A NY Man**—Someone to enjoy the city's wealth and style. Wanted: the ability to communicate, divorced or widowed, 40-50, attractive, romantic and witty. Photo/note. 9986 ✉

**Pretty Professional**—28, Jewish, 5'4", slim, seek handsome male, 30-36, professional, for friendship and serious relationship. 5816 ✉ ☎

**Beautiful, Bright Strawberry Blond**—5'5", 120 lbs, would like to meet athletic, handsome, charming, professional Christian man, 40-50. Midtown fine during the week, but prefer weekends out of the city. If you have sense of humor and are self-confident, send note and photo. 8014 ✉

**Don't Pass Me By**—Successful professional - Jewish, 42, 5'10", 173 lbs, athletic, cultured, well-traveled, multilingual, affectionate and fun-loving. Manhattan resident. Likes all that NYC has to offer, plus outdoor sports. Seeks woman, 25-37, with wit, beauty and loving heart, for lasting relationship. Please send note with photo; will reciprocate. 5819 ✉

**Opposites Attract?**—Maybe, but I believe similarities are the best way to start a lasting relationship. Rockland County male, 36, 5'8", 140, green eyes, considerate, mature, open-minded, very intelligent, nonsmoker, nonreligious. Some interests: hiking, photography, exercise, movies, travel, NYC, arts, sciences. Seek nonsmoking woman with similar qualities, interests. Photo, handwritten note appreciated. 8021 ✉

**Geographically Defective Male**—51, living 50 miles north of NYC but has Ferrari and will travel. Not feloniously ugly, 5'8", 160 lbs. Comfortable in jeans but can be dressed up and taken anywhere. Looking for a woman with a touch of class, a sense of humor and an appreciation for adventure. Photo appreciated. 8012 ✉

**Modern Orthodox Jewish Man**—29, ready for marriage with woman on same wavelength. 8011 ✉

**My Quest:**—To share life's best with a 35-45-year-old man who is a successful professional with brains, charm, good looks and strong sense of self/humor. If you seek the same in a woman, and are ready for romance with commitment, send note/photo/phone. 5820 ✉

**Pretty, Intelligent Professional**—35, seeks Jewish male with same qualities to share life. Photo/note. 8016 ✉

**Fire Island, The Summer**—NYC, the winter. Jewish, 42, in-shape blond seeks man, sure of himself! 38-58. Photo. 5844 ✉ ☎

**I Am Seeking**—A handsome Jewish doctor or Indian Chief for ever-after. I am 26, beautiful inside and out. Photo. 9884 ✉

**Feisty Raven-Haired Beauty**—Funny and foxy, adorable and affectionate, serious and smart, seeks a Jewish(?) man in his late 40s, who has diversified interests, a sense of humor, is willing to open himself up to a passionate, committed relationship. 3144 ✉

**Exotic Beauty**—30s, Italian-American, ex-dancer, looking for refined, professional Italian man. Transcontinental okay. Nonsmoker. Photo please. 8017 ✉

**Friends And Lovers**—I'm 48, a successful businessman (told very handsome and sexy), romantic, loyal, athletic, NYC, sophisticated yet family-oriented, with a true desire for better living by sharing life with a special woman. If you're pretty, well-adjusted and full of life, but without that special man to love and be loved by, please respond. Photo please. 5762 ✉

**New York Transfer**—32-year-old, outgoing and confident executive, being transferred from Boston to New York corporate office. Italian, never married and believes in true love. Into "down-to-earth" dates and long talks on the phone. Teach me about NY. I will respond to all with photo. 5830 ✉

**Psychologist**—Female, appealing, fit, lively, lovable, 62, longs for true love for everything. LI. 8038 ✉

**Manhattan Professional Man**—50, 6'3", seeks serious friendship/relationship with secure, sensible, geographically desirable, American or European lady. 3159 ✉ ☎

**Pretty Asian Female Sought**—By very handsome (really), early 30s, classy, affluent white male with heart of gold. Photo gets reply. 9982 ✉

**Nice Guy**—40, seeks Asian beauty. Photo/note. 5849 ✉

**Very Tall Blond**—Female executive, 40, blue-eyed, attractive, slim, nonpracticing Catholic. Loves dancing, dining, beaches, animals and having fun. Seeks tall, down-to-earth man who is secure, sincere and spontaneous. Note/photo/phone. 5811 ✉

# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

1 Object of dread makes animal follow mother without smell. (5, 5)

8 Inch which may cover a large area. (4)

10 Drawing together a lot of racehorses and a branch of medicine. (10)

11 Chooses to stop being broadcast. (4)

13 Lowers dignity, but objectively I am included among the college officers. (7)

15 Rain exhibitor. (6)

16 Looked fierce although happy about soldiers. (6)

17 Agreement which makes the cover get smaller. (7, 8)

18 Snare which involves the BBC with woe. (6)

20 Back three times given stick. (6)

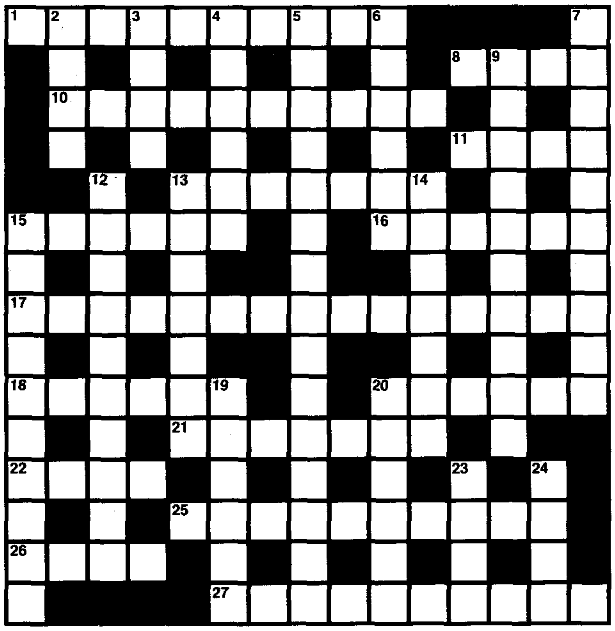
21 Bowling help given by someone in the deep? (3-4)

22 One of the religious leaders who give one a degree by writing. (4)

25 Offices filled by hot-stuff politicians? (10)

26 Creatures provided by whelk stall. (4)

27 Recent season provides something to stick to the counter. (4, 6)



**DOWN**

2 Tree which shows us to be without a father. (4)

3 Exceptionally egghead place. (4)

4 Craftsman who is a sociable person? (6)

5 Attractive guide. (8, 7)

6 Having a college without a head. (6)

7 What is immediately perceived needs must change to embrace an article. (5, 5)

9 The man on the ship makes the great motor work. (10)

12 Close to the target but the aim is not lethal? (5-5)

13 Wants a dress that is newly designed. (7)

14 Love race in wheelless vehicle—it is groovy. (7)

15 Underwriter as reader? (10)

19 Happen to be an accident. (6)

20 Animals go into food containers. (6)

23 Thin coating for a picture. (4)

24 Part of the best ever Italian family. (4)

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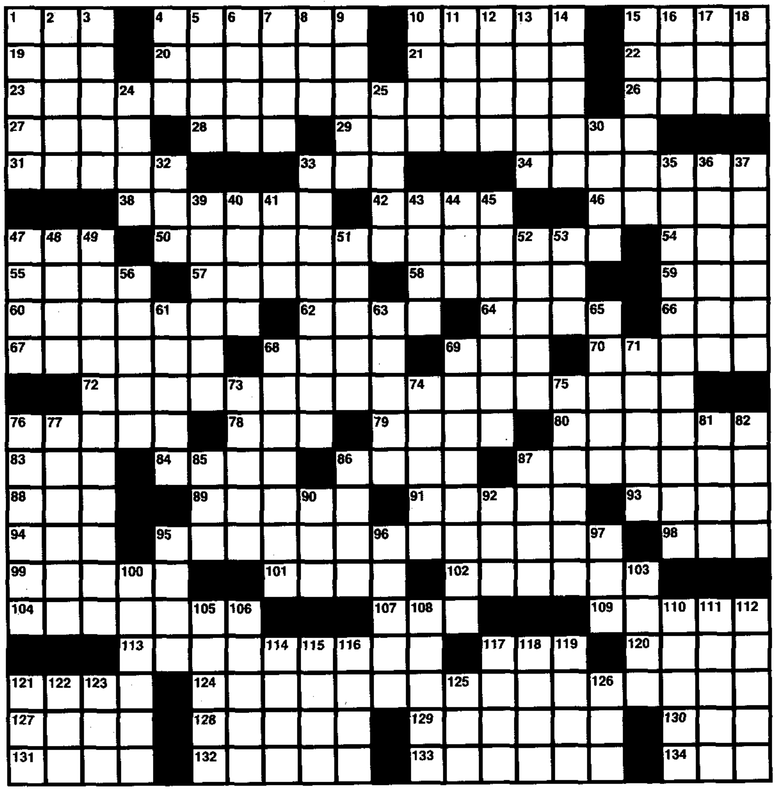
# 'BUTCHERY' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

**ACROSS**

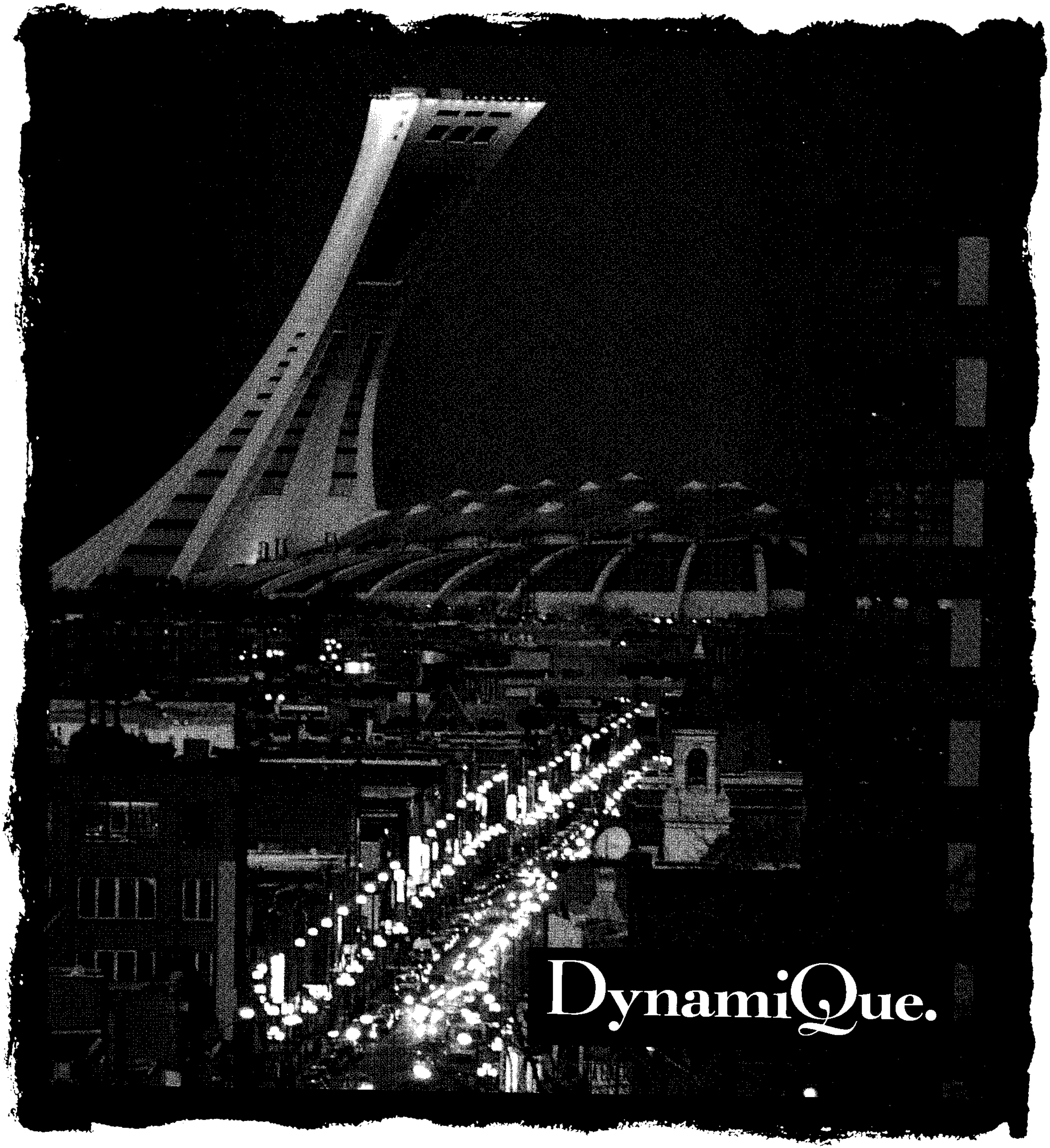
1 Good buddy
4 Not hypothetical
10 Run off to the preacher
15 Pacific island state
19 Rubber source
20 Cower
21 African republic
22 Former shahdom
23 Armstrong's order to the butcher?
26 Of the same family
27 Pic
28 Half a goof
29 Lines for a haircut?
31 Pipe features
33 Theologist's study: abbr.
34 Bums a ride
38 Geronimo, for one
42 Math points
46 Yes man
47 —— -fi
50 Words to the chef?
54 Debussy's sea
55 Ernie Ford's sixteen
57 Long-poem division
58 Like Eastwood's Harry
59 Homophone of 123-Down
60 "—— All Seasons"
62 Devilkins
64 Loosen
66 Fictional sleeper
67 Scheming parties
68 Defendant's say
69 Boat-builder Wood
70 Eyewear, familiary
72 Overstocked butcher's song?
76 Role for Warren
78 Possesses
79 Filly's brother
80 Change shoestrings
83 Ref. bk.
84 Heavy cart
86 Loud plop
87 Contradictory situation
88 Actress Joanne
89 "—— Mio"
91 Ancient Celtic priest
93 Scale syllables
94 Comparative suffix
95 Film meating?
98 Matching pieces
99 Mrs. Schwarzenegger
101 Court jester
102 Egyptian amulet
104 Foxy quality
107 Say it to the doctor
109 Waiters' totes
113 Eloise's entrée?
117 Goat's remark
120 Bluish-green shade
121 Greek philosopher
124 Sugary Dublin entrée?
127 Affirm
128 "Such a lot of world ——"
129 Hercule's creator
130 Diddley and Derek
131 Hock
132 Classical musical
133 Comic Dangerfield
134 At —— cost

**DOWN**

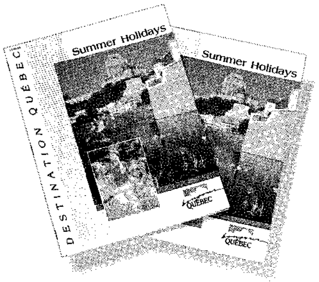
1 Powder applicators
2 Portion out
3 Philippine island
4 Item in the hole
5 Grouch
6 Yugoslav nickname
7 "Render therefore —— Caesar . . ."
8 In the past
9 Practice laissez faire
10 City of Hungary
11 Entrée for Elia?
12 Double-reed instrument
13 Doggie
14 Boredom
15 Ridiculous failure
16 Rub the wrong way
17 —— -alai
18 Motel's ancestor
24 53rd St. gallery
25 Neighbor of Leipzig
30 Ending for Nan or Ann
32 Fitness facility
33 Serpents
35 Explosive entrée?
36 Paradisical
37 Maple products
39 Confront rudely
40 Overdo the roast
41 Darlin'
43 Auto pioneer
44 151, Roman style
45 "—— that I dwelt . . ."
47 Opposite of legato: abbr.
48 Stupor
49 Way to prepare a stew?
51 Part of NOW
52 City near Sapporo
53 Abbr. in Albany
56 Nylon mishaps
61 "Pink" rock group
63 Fabric reinforcement
65 Poly follower
68 Tie-breaking game
69 Event of 1849
71 Kind of bear
73 Stage of development
74 "How do ——?"
75 Stockbroker's client
76 Makes less bright
77 Imaginary
81 Invitation word
82 Highway ramp
85 Caviar
86 "A ——clock scholar"
87 "Pocket" bread
90 Before Virgo
92 Cousin's dad
95 Boxer Max
96 Grouping by grade
97 Double-crosser
100 Congenital
103 Highlands hill
105 Japanese statesman
106 Honing device
108 Engaged in hostilities
110 Mideast gulf
111 Canadian Territory
112 Insolent
114 Sagacious
115 Junkie
116 Perlman of "Cheers"
117 Boulder Dam's lake
118 Take note: abbr.
119 Colleague of Borg
121 Blast with a ray gun
122 Stowe heroine
123 Just invented
125 Self-image
126 Longest river of Scotland



Solutions to last week's puzzles appear on page 124.



"Looming above the city, a mirage-like structure stands against the sky. It punctuates the energy of multi-coloured streets, imposing the eternal now on misty evenings softly dissolving into night."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